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APRIL 2002 ISSUE #160 VOLUME 13 ALWAYS FREE

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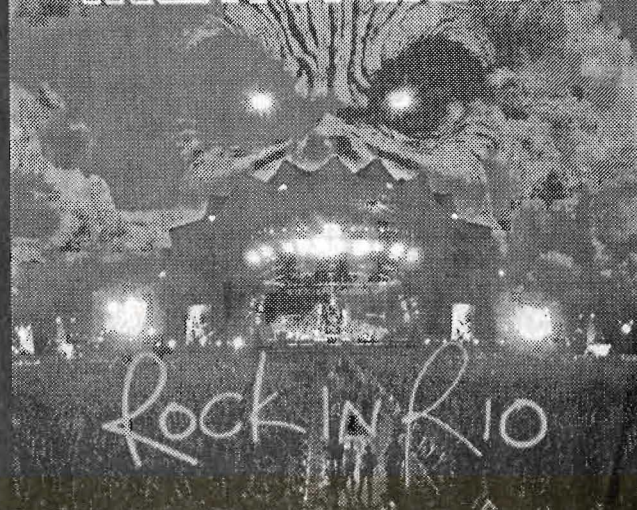
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E-mail
Contact: macaroniqueen@yahoo.com
Dear Dickheads,
I really liked you article this month about snowboarding in the early eighties. The information about Alta's short experience with snowboarding was very funny and interesting. I am involved in a group public writing project on that very subject. My partner and I composed a brief letter we're sending out to raise public awareness about this issue and call for a change. Here it is:
Stuart Coombs & Malia McIvenna
Salt Lake Community College Students

Since 1934 Alta Ski Resort has offered top quality recreation to the people of Utah, and the world. Because of its rich past, legendary terrain and fabulous powder, Alta has been dubbed one of the nations premier ski resorts. The ski only emphasis is the problem however. Alta remains one of only four resorts in the United States that still prohibits snowboarding. Alta claims they haven't made the integration because of mountain capacity and terrain limitations including traverses and flat areas where snowboarders would add to bottlenecking.

This is an unfortunate stereotype, considering that terrain limitations have to do with ability, rather than equipment preference. It is a proven

fact that snowboarders can go anywhere skiers can. Also, Alta is operated on public land under a permit issued by the United States Forest Service. The forest service claims Alta can do as they please because of the private business permit, but shouldn't public land be for the whole public's use?

As most kids today are choosing snowboarding over skiing, it is just a sign that Alta is behind the times and losing revenue that would be generated by the growing population of new snowboarders. Families with skier and snowboarder combinations should be able to head to any resort they choose, especially when the resort is operated on public land. Alta's prejudice against snowboarders is ethically wrong, and should not be tolerated. We should do whatever it takes to end the discrimination.

You can help end this injustice by boycotting Alta, contacting retail stores, forest service and other government officials, and supporting groups such as www.freethesnow.com.

E-mail Contact: preetyugly@hotmail.com
Dear Dickheads,
What's the matter with yous guys! A few years ago I picked up thy slug mag compilation CD and I thought it kicked ass. But then I find out you

only made a couple hundred of them. What the fuck.. I think it's time you got off your whiny, candy, asses and got busy on the new SLUG comp. There's too many good bands now for yous guys to fuck it up by doing nothing.

ED NOTE: You're right, that comp did kick ass. We made it a limited Edition for two reasons.

1) It's pretty expensive to make a Double Disc compilation CD

2) we didn't want to be sitting on 600 copies for the next 10 years.

Don't worry, we haven't given up our plan for future SLUG CD's spotlighting local talent. In the meantime I suggest you check out some of the comps other scenesters have been producing. Here are four of my personal favorites:

1) *My Sweet Compilation: one. Put out by the newest indie label in town, My Sweet Records feat. Form of Rocket, Iodina, Furious Fire and more... (localSLC.com)*

2) *Fat Guy's Feel The Scene (Self Produced) feat. Jezus Rides a Rik'sha, Cryptobionic and more...*

3) *Open Your Mouth- Salt Lake Free Speech Comp on RU Dead Records feat. Fistfull, Teen Tragicities, Up yer Sleeve and more... (www.rudead.net)*

4) *In The Beginning: The Issue Records Comp number one feat. Lion Dub Station, Lojiking, White City and more... (www.issuerecords.com)*

Go pick up these comps at your local independent music store. Support Local Music!

E-mail Contact: ugglies@hotmail.com
dear cuntheads,
A questi-one: Is subversion of the dominant "religious" culture worth perpetuating main-stream stereotypes of women?

The SLUG Queen (as serious icon of "beauty") seems pretty bullshit and insulting to most female members of the actual Salt Lake UNDERGROUND. SLUG could be spending a lot more energy, in my humble opinion, on women who are actually making art/ a difference in this community.

Rather than state more of the obvious, here's a list of women/ bands that are DOING something (working hard) to make the Salt Lake music/art/underground scene kick fucking ass:

U.G.G.L.I.E.S.

Kristina Ann Robb (activist/ TRASA urban arts collective)

The Basement

Penny Chilton

Chubby Bunny

Lindsay Heath/ Redd Tape

Nell Nash

The V-Area

The Items

Trace Wiren

Kathy Foy/ the Downers

Jeanne Zeigler (artist)

Julie (artist/ former Lovesucker)

Meg (jewelry artist/ pocket porn)

Emily @ Undergrounds

Paula Mosier (craft artist/ soap-maker/ mom)

Teen Tragedies

Debbie Graham + co.

Kelly Murphy (artist)

Anita Eralie-Schley (artist/ photographer)

Madelyn Boudreaux (web designer/ dj)

Ruby Clair Johnson (photographer)

Tawnya Mosier (filmmaker/ archivist)

Christina Eralie (artist)

Lindsay Robin Free (zinester)

Shalice (dj)

Rachel Pollock (filmmaker)

Gena Edvalson (radio activist KRCL)

The View from Here)

Wasatch Dance Collective (duh + activists)

Tamrika (filmmaker)

Jewel Story-Welker (baker/ mom)

Angela Brown (photographer/ editor)

ST. Jaynes

Alanna Kind (activist)

LEIA Bliss (artist, mom)

Bob (activist/ rugby player)

...this list could go on...and it should, but i'm working from memory.

please contact ugglies@hotmail.com for information about any of these REAL SLUG QUEENS...and let us know about others. Support local women. Support local music. heart,

-tracy b.

U.G.G.L.I.E.S.

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ED NOTE:

Dear Tracy,
I have been waiting for a letter like this ever since we Crowned Jenn Ms. SLUG Queen last July. Thanks for reminding our readers that there are many talented women in SLC. While examining your letter I couldn't help but think that you are preaching to the choir. SLUG has always supported locals regardless of race and gender; whether they be artists, activists, musicians, poets, producers, publishers, designers, independent business owners, etc. I believe once you stop staring at the SLUG Queen page and read some of the content you will find that we do just that. Is there an event or a topic that you think we should write about? Give a call, stop by the HQ,

In fact, those are actually some of the most prominent images around. Are you sponsored by Hustler now or what? I have no problem with naked ladies (or guys) in theory, I just question their place in a magazine that's supposedly dedicated to underground music. I mean, if I wanted to see tits and ass, I could just buy a full length mirror and put it up in my house. That way, I wouldn't get newsprint ink all over my fingers...

ED NOTE: I assume you must be referring to our February Anniversary issue #159. Let me first note that there is not a single wet T-shirt or thong image in the whole issue. Secondly, I will be the first to

them but nevertheless they were fucking hilarious. there was about 4 people in the bar and they were playing like it was a hundred I generally don't like rap music but these guys had a bloodhound gang kind of crass humor that you can't help liking. I was wondering if you knew more about them or, if you were going to review them. I think their punk, hip hop, rock, comedy hybrid is great and I would like to know more about them.

thanx: - MIKE JOHNSON
SALT LAKE CITY

ED NOTE: I personally have not caught their act, but I do know they have a New CD out...call Kevin at the Heavy Metal Shop, I bet he has it in-stock.

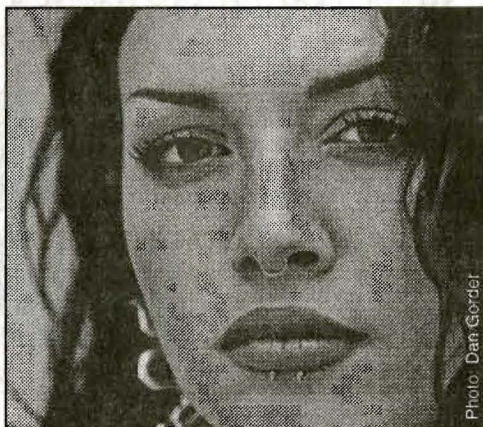
SLUG Queen CONTROVERSY

send us an e-mail...we are ALWAYS open for suggestion. Remember ...Talk - Action = Zero.

Tracey, I think you are taking this too seriously. I am not so sure you actually understand the point of our SLUG Queen so I'll briefly explain. The SLUG Queen is our way of poking fun at models and mascots worldwide. She is the antithesis of a normal Beauty Queen- tattooed, pierced, listens to Punk Rock, doesn't sit with her legs crossed, says "Fuck" a lot... She is a visual representation of our slogan (given to us by the IOC) "Neither Humorous Nor Appropriate". The SLUG Queen role is about making a statement through sarcasm while having a good time. In my opinion, that is what punk rock is all about.

It is obvious that The SLUG Queen is one hot dame. I suggest you strike up a conversation with Jenn the next time you see her. Then, you will find out for yourself that not only is she sexy, but also intelligent.

E-mail Contact: tmosier75@yahoo.com
Dear Dickheads,
Why all the semi-naked ladies in your magazine? I don't get it. What's "underground" about women in wet T-shirts and thongs?



IS JENN JUST TOO DARN SEXY?

admit that a few advertisers got a little risqué' with their ads. The two ads I am referring to were the Bottom Line snowboarding shop and The Heavy metal Shop. Who do you think their target market is? 17-25 year old males. How do you get their attention? Throw a hot chick in the mix. I am not saying I necessarily agree or disagree with their campaign, I am just saying it makes sense. SLUG encourages their advertisers to have fun with their ads. That is one of the benefits of advertising in an irreverent publication!

I wonder if you have ever read The Little Lavender Book. It is a super cool FREE Gay and Lesbian publication. Pick up a copy, take a gander at some of the advertisements and tell me if you find their ads offensive.

Lastly, I have one more homework assignment for you. Go to the Tower Theatre and rent The People vs. Larry Flint.

DEAR DICKHEADS,
The other day I went to burts tiki lounge to escape the olympic hullabaloo on a mon night. and the band playing was some body called ICBM well i had never heard of

we decided to do after all, although it won't be nearly as impressive as your anniversary party-still, we have to do something... I'm trying to work out a deal where anyone from from SLUG gets in for free, not only because we feel like we need to bribe cool people to come, but also because we like and admire you guys. I know it's not much, but I just wanted to say thanks for a cool publication.

-Kathryn Cowles
Editor Of RED Magazine

ED NOTE: Thanks for the positive feedback. We always love a little ass kissing. Now it's my turn. Did anyone one even know RED existed until you took over as Editor? Off Campus distribution, local music coverage... You have been doing a n amazing job. I'll be sad to see it gone during the summer break.

For those of you that didn't make it the RED Magazine Bash at Kilby Court last month, you missed out! What a great all ages party! It was cool to see new faces from the college campus down at Kilby. I spoke with several people who said it was their first time at the venue. If any of our readers have not seen a show at Kilby Court, I encourage you to do so this month! Kilby Court is responsible for some of the best shows (both local & National) to hit SLC in years. It is important that YOU support small venues like this in order to sustain decent touring acts.

Dear Dickheads,
I just wanted to let you know how great I think the last few issues of SLUG have been. My whole staff reads it, and everyone's been talking about, for instance, the interview with Ian from Fugazi (that was so a m a z i n g !). Anyway, I wanted to personally invite ya'll to come to our 100th issue party (which



HICKING JUDY

Sat from 9 to midnight
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Last months show with the **Sore Losers**, **The Corleones** and the **Washington Generals** was a smash. For those of you who still haven't checked out **Localized**, the **SLUG Magazine Monthly Music Festival**, you

SLUG:G! G Major! You have been referred to as the Alt-Country band, is that a fair description?
Jared: Out first album (*Broken Halo*)—that would probably be a good description.

get time to get to know the band. There's just so much going on at a lot of them. There're like four stages and hundreds of bands so it's hard to know what's going on. Unless you're a name; there's a lot of bands that do the festival circuit and do well.

way to do it, go out and open up for other bands and swap shows.
Sean: And that community seems to get smaller and smaller. You hook up with a band and they introduce you to another band and you just help each other out.
SLUG: That's the way it should be.

The SLUG Magazine Monthly Music Festival EVERY SECOND FRIDAY AT THE URBAN LOUNGE

are missing out on great music, beautiful people and a guaranteed good time. After a year of writing this column, it's time I let someone else in on the fun. My replacement will be bringing you some of the best music around. And by the way, big thanks to Dave Boogert for taking time to create the posters, banners, coming up with the idea in the first place, and brainstorming with me every month. Before I go, I would like to encourage you to check out the bands that have played **Localized**.

They'll be worth it, trust me. **Magstastic**, **Lovesucker**, **Alchemy**~, **Tommie Gun Killers**, **Furious Fire**, **The Downers**, **Gift Anon**, **Thunderfist**, **The Kill**, **Fumamos**, **Uber Faction**, **Little Sap Dungeon**, **Dulce Sky**, **Starmy**, **Hot Rocks**, **Chubby Bunny**, **The Numbs**, **The Stove**, **Lojik King**, **The Red Bennies**, **Erosion**, **Violet Run**, **Shimmie She Wobble**, **Endless Struggle**, **Form of Rocket** and this months offerings **The Trigger Locks**, **True Grit** and **The Rodeo Boys**.

The Trigger Locks are not sure of the obvious label of Alt-Country probably because it carries too much baggage. However one listen to their latest effort *Gold @ Anything* and you won't care what to call it. More Rockin' this time around including a strange space-jam halfway through, their music still finds ways to ebb and flow with great hooks and a charming punk sense of gentility reflecting the obvious country influence. Will comparisons can be made with **Wilco** and **Sun Volt**, the sound has evolved without losing their way. Their live performances loose nothing in the translation and are full of energy.

(**Matt Hansen:** guitar, vox; **Nate Torgerson:** guitar, vox; **Mike Torgerson:** bass, vox; **Jared Johnson:** drums; **Sean Tayler:** keys, vox)

SLUG: So what's wrong with driving here?

Sean: I live in St. George.

SLUG: How often do you guys practice then?

Nate: Not very often.

Sean: The first five shows I was playing with them, I didn't even practice. We just played...

SLUG: Improv?

Sean: Yeah, kinda.

Nate: We just kinda yelled the chords out to him.

by Mark Scheering

Localized

Nate: Not really anymore.

SLUG: Rockin' it out?

Nate: Yeah, but we're also going in a different direction, too. I kinda got tired of describing it—even to ourselves. I mean, I was just recording the dryer because it has these really cool rhythms.

(After a discussion of the state of local music)

Sean: We have this problem in St. George. If a show comes along, everybody practices for two weeks and then play in it, and then sit stagnant for a year.

SLUG: Not a lot going on?

Sean: There's not a lot of clubs and local music going on. There is, they just play elsewhere. That's probably why these guys moved up here.

SLUG: What music is coming out of St. George?

Sean: A lot of punk. I wouldn't call it coming out of St. George; I'd say it stays in St. George!

Nate: New age punk—you know, like **Blink 182**.

Jared: I wouldn't really look at it as punk—it's not really punk.

Sean: There are though a lot of cool little punk bands, and they would get these bands from LA and Las Vegas to come to St. George and play these dirt shows and they would play with them.

Jared: But it's not happening anymore.

Sean: Yeah, but **Unfold** signed a record deal—Jeff's band.

Nate: Oh Yeah?

SLUG: With who?

Sean: It's the drummer from **Ill Repute**—his record label. They play all up and down the West Coast and Southern California area.

SLUG: You guys tour a lot, some festivals, right?

Nate: Well the High Sierra Music Festival and the Graham Parsons Tribute Festival down in Joshua Tree. (laughter) Oh my God those suck!

Jared: They're terrible, short set list's—

Nate: Even to see festivals, you never

SLUG: You're touring a lot? Have you gone all over the United States?

Nate: Just the West Coast and places out here.

SLUG: There's a few local bands that are making it all the way out back East.

Nate: We plan to.

Sean: Booking's kinda hard. Nate works his ass off while holding down a full time job.

Nate: Having a full time job and booking is almost impossible.

SLUG: Have you looked into getting an agent?

Nate: Well to get anyone that's going to do you any good, you have to be bigger.

Jared: Unless you get somebody who totally gets what you're doing or you get somebody almost by sheer luck.

SLUG: Like a dedicated fan who ends up helping you out.

Sean: It's like what you were saying, these shows aren't happening so you go out there and make them happen. I think if this band fell to shit, I would consider just going into booking. Just because I know what it's like not finding one.

SLUG: Have you found a lot of success elsewhere?

Nate: We had some really good shows with **The Mother Hips**. That's the best

THE TRIGGERLOCKS



fools you with true musicianship. It's not just *what* you express but *how* you express it. With some of the best talent Salt Lake has ever produced, **True Grit** completely expresses it with amazing clarity—a good time, guaranteed.

(**Lara Jones:** vox, rhythm guitar; **Doug Wright:** bass, vox; **Pat Carnahan:** guitar; **Daniel Day:** drums; **Teresa Ellis:** fiddle)

SLUG: With the trains so close to your practice space, I would imagine that would inspire some good country sounds.

Lara: Yeah, we live by the tracks and



I have a legitimate chicken coop in the back—no chickens but it's real nice for mice and stray cats.

CONTINUED ON PG. 20

Daniel
Johnston's
road manager Don
Goede called me as
the two were
entering Salt Lake the
evening of March 8,
trying to make some sense
of our too sensible street

layout. After they located Kilby Court we met at Salt City CD's on one of the store's last days open, because Goede said the singer wanted to look at records. Vinyl records. After some browsing, Johnston walked out happily with a big stack of Beatles albums, almost exclusively what he listens to, except a few other 60's rockers like the Who. He has amassed quite a collection. Both of the records of others and his own songs that have been covered by the likes of Yo La Tengo, Jad Fair and may other indie artists who have viewed him with reverence for his truly original musical vision. Mary Lou Lord's version of his song "Speeding Motorcycle" was recently used in a Target leather jacket ad. We sat down at a local eatery. I turned on the tape recorder, and prepared to be nourished more by the insights of a songwriting "Guru" than the disappointing new age food.

The 40-ish Johnston started writing songs several decades ago after a girl rejected him to marry an undertaker. Perhaps that's where two of his main themes, unrequited love and an off-kilter fascination with death, come from. He puts it more simply. "I get ideas all over. I saw a Casper glass at a friend's house; that's where that song comes from. And "Undertaker Girl" was about my first love." When asked what he thinks about his celebrity status in the indie world, even appearing on MTV, he enthuses, "it's great. I'd love to sell a million. That'd be it."

MY DINNER WITH

daniel johnston

BY STAKERIZED

He hasn't come
close to that, but
he's studied the
muse of those
who have. "The
60's was it."
he exclaims
about his
own

band. "'Billions/Rock" happened
when we were all just standing
around, it was totally improv,"
he explains.

listening habits, or
obsessions. "The Beatles,
and the Who. Groups like
that. It was more song-
oriented back then. I liked
working with Jad, he says
about working with the indie
whiz from Half Japanese on
their collection "It's
Spooky," recorded in the
80's and early 90's and re-
released last year by
Jagjaguwar. "We had only a
few verses written, and then
improvised the rest on the
spot. My recent side
project, the Lucky Sperms,
was recorded quickly too, in
just a couple of weeks."

The last five years have
given him relief from ongoing
depression with new meds. "I've
been feeling so good since my
dad's taken over my management,"
he adds. "I'm rich, and
travelling all over. I have a lot
of new projects I work on all the
time, artwork for the albums as
well as music. Don is like a mad
scientist on the road. We bring
all our stuffed animals along. We
rock and roll."

The show was awaited by an
eager crowd that nearly packed
the house at Kilby. He played a
short but well-received set, with
a few numbers from "Rejected
Unknown" as well as "Bloody
Rainbow," from a live album
selling briskly alongside t-
shirts and copies of "Hyperjinx
Triangle," a trio album with Don
English and Goede as "Jack
Medicine." And some old favorites
like "Casper the Friendly Ghost"
drew an impromptu sing-along from
the audience. A perfect end to an
enchanting evening.

For more info check out
Daniel Johnston's website,
hihowareyou.com.

"My early songs had a
lot of pain; I was in love.
Lately, it sounds a lot more
crafted and rehearsed.
(Butthole Surfers) Paul
Leary will produce one
coming up called Denny and
the Nightmares. And I just
recorded a new album with
Sparklehorse, that sounds
like a hit." "Rejected
Unknown" his newest release
on Gammon Records, is the
most rocking album he's
done, this time with a full

WHAT IS
UP WITH
GEORGE?

Dear SLUG,
this month I...

- woke up at 7 am
- put my plan into effect
 - fixed my bike again
 - got some sun on the old porch
- didn't go to many places
 - didn't talk to many people
- wondered why my mom asked me that
- signed up for the devil plan
 - lied to a banker
- wore the same pants a whole bunch of times

Love,
George



Onward Solo Spaceman

The phone clicks and a soft distant voice says, "Hello." Let the testimonial begin.

Jason formed Spiritualized formed as Spaceman 3 fell apart. Their sound is complicated with a mix of jazz, classic R&B and a heavy dose of rock. They've often been referred to as being psychedelic (more than anything because of their frequent references to drugs), but don't let that turn you off. Their live shows have become something of legend with songs stretching like jazz standards with improvisation. You could call them a jam band, but that would be selling them short. They're far more than that. Just ask their rather large fan base in Europe. Which makes their stop off in Salt Lake City on April 10th at Xscape all the more unlikely. So why tour when you could easily wait a few months before hitting the summer festivals? Perhaps they're looking for Oasis like sales and a chance to appear on TRL.

"Touring is not a PR stunt to sell records. We're touring because they let us."

But before we look at the future let's take one last look at the past: 1997's *Ladies and Gentlemen We Are Floating In Space* was garnering rave reviews and the world seemed to fall at their feet. A live album was recorded at the famous Royal Albert Hall. Spiritualized had reached the point where they could cash in. Other members in the band wanted to tone down the live performances and step away from the avant-garde elements of their music. But for Jason the goal was never to make money and it certainly wasn't to become more commercial. For these reasons, Jason asked the other members to leave the band. Much ado was made in the British press. Jason believes this was mostly a publicity stunt to promote the ousted members' new band—Lupine Howl.

So when it came time for a new Spiritualized record Jason turned to Thighpaulsandra (who has also collaborated with Coil & Julian Cope) to help assemble the band. The recording of the new album, *Let It Come Down*, was completed in less than three weeks. Jason explains the studio process is like a conversation. "When talking with

someone you don't need to explain when you are being foolish or serious. You come with an idea and let the parts fall together naturally." But recording the album was simply a means to an end. What they really wanted was to tour.

Touring for Spiritualized is about taking the forms of the songs and finding what makes them work, allowing them to evolve, offering them up to the audience. Every night is different, always keeping the songs fresh. Jason jokes, "If all you had to do to be a good live band was play the notes in the right order, every cabaret band would be fantastic." Many of the dates on the current tour included a brass section backing the band; they will not be appearing on the American dates. Rest assured it has nothing to do with the finances because "...all the money is borrowed anyway". Rather he explains the reason the horns were left behind is because there is safety in numbers and the band reached a point where it needed to be forced to adjust. The result being the more recent shows' more raw and rock 'n' roll sound. The live show is about finding the excitement in the music and blowing it out; an all out assault on the senses.

Drawn in by Jason's unique view of the music industry, I ask him what is wrong with music these days. Why is it that the record labels are in a state of paranoia and laying off workers because they can't find that next big thing? "The problem with music is bands aren't making their own music, they're making music they think will be successful. So few bands are passionate. It is like they are analog copies of analog copies, each realized with less quality than the original." He suggests the best music has gone back to its roots from bands who aren't trying to sell a million records. Instead they are interested in making music for small groups and not worrying about how to market their next release. Jason also suggests that "people need to be exposed to all types of music rather than a tiny faction whether that be classical or jazz or whatever."

I couldn't agree more. Come to their show, buy their new album and support a rare artist who could have taken the easy road to fame but instead decided that integrity was more important.

by Ryan *Michael Painter

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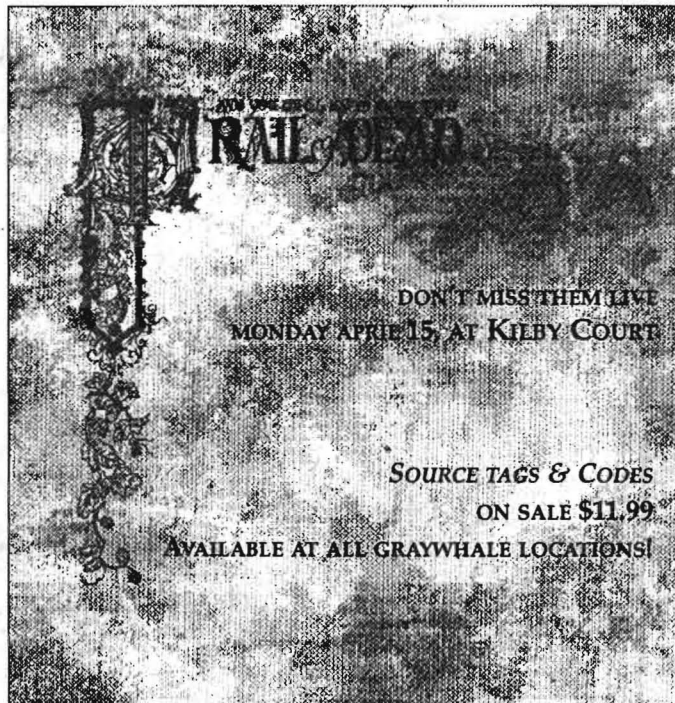
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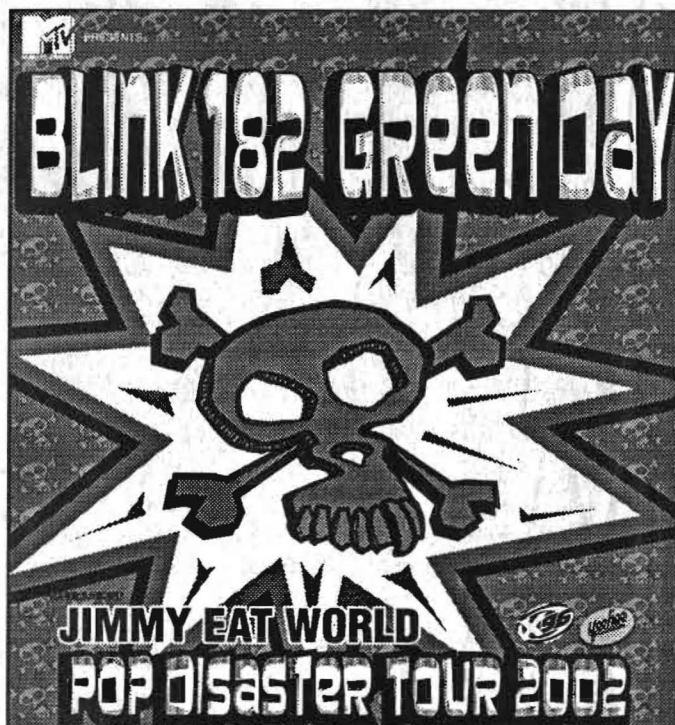
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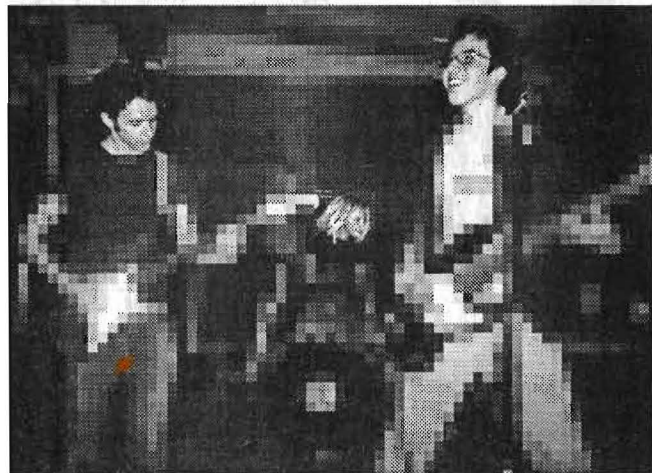
Redd Tape was Red Tape before they discovered Red Tape of Sacramento, California. Now, with the added 'D', they're ready to "rock non-stop". That's what singer Will Sartain explained to me over a cup of hot cocoa.

We met last summer while participating in Thursday night open mic at Blue Kats. He approached me during one of my stage hogging breaks and seemed to be interested in productive music/band conversation. Speaking like a couple of diplomats, we swapped info and shook hands. The reason I recall this day in detail is because Will is the kind of kid you believe. He seems to have a genuine desire to get to know his fellow musicians and their intense differences.

I saw the band play for my first time a few months ago in the back room of Under Groundz Coffee. They'd organized an all age show with Chubby Bunny and The V-Area. Without surprise, my assumption was confirmed: Not only does Redd Tape carry themselves well in casual situations, their passion bleeds onto the stage like a hemophiliac. They don't seem at all concerned about displaying their skills with energetic aggression.

Redd Tape

With her innovative drumming style, Lindsay Heath effortlessly throws the beats around her kit like a break dancer does the back spin. Harmonizing Will's vox with his own, Scott Fetzer doesn't just play mindless "kick ass" guitar. He puts some serious feeling to it, and kicks twice as much ass. It's what he leaves out that makes it so original. And, of course, with Will jumping around, rippin' on the bass and singing his heart out, only a moron would have anything bad to say about this young band and their enormous potential.



They're probably the most productive indie band playing the Salt Lake all age circuit. Aside from the numerous places they pop up around town, Will works with Trasa Art Gallery (741 S. 400 W.), organizing shows with bands all around the Wasatch Front. It's clear that they don't simply care about themselves. They care about the cohesiveness of the local music scene. It doesn't take a genius to see the big picture, but it does take a hell of a band cooperation to insert themselves in such a positive way.

For those of you who love to hit the town and see whoever the hell your new favorite touring band is, I think it's time you join us on planet earth. Redd Tape is one of our city's strongest representations of raw culture. You go to their show, approach them after the set, and you'll make a few new friends. Hell, it might even boost your ego to experience the kind of human interaction that Mormons, Microsoft and HBO would rather you avoid.

Oh yeah, Will asked me to mention that Lindsay has long blonde dreads.

This month's local band pick is indeed a powerful one. Three young women who embrace a wide spectrum of creative endeavors. Their interest in education and the ever productive effort for women equality seems to reflect each one's passion to express themselves freely. On stage, their composure is shaped by an apparent sensible confidence, while their off stage charm displays every one of their personalities as genuinely likeable.

I sat with The Basement just before they were to take the stage at Todd's Bar & Grill. The conversation not only showed their unique intelligence, it revealed a strong compassion. With their involvement in the U.G.G.I.E.S. (Underground Girls Getting Loud, Independent and Electric in SLC), they exhibit their abilities as women who plan to make a difference in the local community. Stressing the importance for other bands to get involved, they point out their willing desire to lend a hand, and urge other female musicians to contact them for help.

Aside from assisting other local bands, Lindsay Pulsipher(bass/vocals), Justine Anderson(drums) and Victoria Johnson(guitar/vocals) are working to help provide court funds to Native Americans defending their land from nuclear waste disposal. A benefit show next month, on behalf of the underdog, will donate the entirety of its earnings to provide continuing help for this tightly budgeted cause.

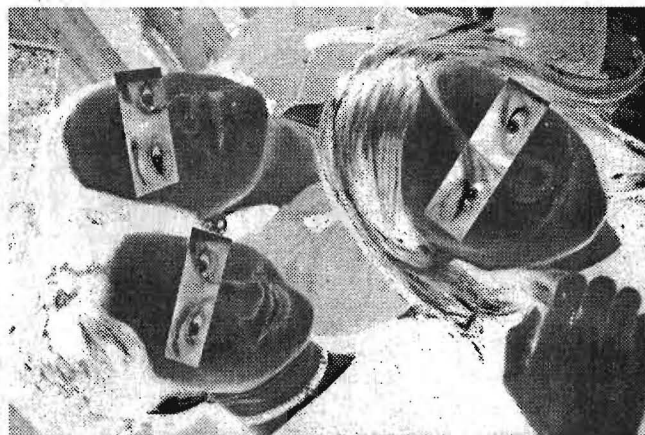


photo by Stacey Adams

As a result of all this, The Basement's music amplifies our ears. From their first show many months ago (which I was lucky enough to stumble across) to this particular one, I've witnessed an exceptional progress in the making. Each performance has shown steady growth in the band's professionalism and capability to adapt with their changing audience.

THE BASEMENT

Not only does Victoria sing her lyrics with a graceful voice; Lindsay vocalizes almost as much and with equal feeling of strength. Their harmonizations remain uniquely steady, while they play their instruments with ease (occasionally trading the guitar and bass with one another). Adding the final touch, Justine glues the music together with proper beats, giving the tunes no more or less than balanced composition. Word on the street: she might be pleasing us with a third singing voice in the future.

by Gared Moses

These three indie/garage/lo-fi rockers know what they're doing and plan to continue in the progress. Currently in the studio, they keep themselves well rounded and excited for the creative lifestyle with snowboarding, skateboarding, poetry, acting and attending college. Their shows are always posted on the web at utahunderground.net/uggies, where you can also find out about contacting them or getting involved.

The Basement is scheduled to play at Kilby Court (741 S. 330 W.) on Tuesday, April 9th at 8:30 pm, where everyone of any age is welcome. The night lifers can be graced with their beauty on Tuesday, April 16th at Todd's Bar & Grill (1051 S. 300 W.) at 9:30.

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Machine Age

An Interview With Jenny Toomey

by Stakerized!

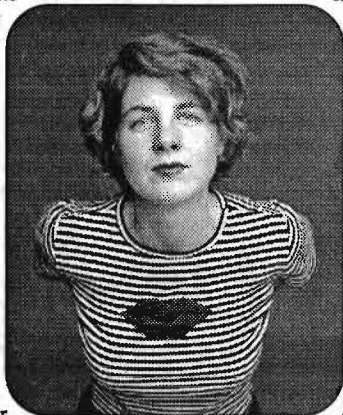
There are people who wear a lot of hats in the music industry, but few if any like Jenny Toomey. After graduating from Georgetown University in 1990 with an interdisciplinary major in Philosophy, English and Women's Studies, she co-founded indie record label Simple Machines. The label put out over 70 releases, including the groups Tsunami, Ida, Grenadine, and Retsin. The label's book "Mechanic's Guide to Putting Out Records" launched many a DIY ship. She spent a lot of time behind the microphone as well, performing on over a dozen CDs and compilation albums released on Simple Machines and other labels. After the label closed its doors in 1998, Toomey wrote articles on music and technology for numerous publications, including the Washington Post, Village Voice, CNET and Salon.com. Her fascination with the subject led her to found the Future of Music Coalition with Kristin Thomson in June 2000. Since then she has spoken at Harvard, MIT, Columbia's American Assembly, SXSW, CMJ, Comdex, the University of Chicago, Temple University, CNN International, Tech TV, London's Net Media, and on NPR. She was recently named as one of Internet Weekly's "25 Unsung Heroes of the Net." She recently released her double solo album *Antidote* on Misra Records, a collection of breezy yet breathtaking indie pop music, one disc recorded in Chicago and the other in Nashville. We spoke to her upon her return from SXSW, this year as a performer.

What did you learn running your own record label? "You learn a lot. It was nine years of my life. Everything from strategies on how to do things inexpensively to how even little expenses can eat up the budget for projects."

What changed during that time? "Well, it was all happenstance. The indie genre became popular to the mainstream. We had to compete with larger distributors. Before that, punk tended to be its own special universe. When a lot of money came into the scene, it was a divisive element. People felt they all needed to get their share. It made it hard for the indie community to thrive. The really negative effects were that the bands sold less on a major, and major labels lost money. It was a tough time, and a good time for me to leave."

"Labels who survived, like Merge, Touch and Go, and Dischord, thrived. What changed was that the environment became focused on a

developed need. Merge didn't have to sell a band like Superchunk. It costs a lot to develop a fanbase. And with consolidation of radio, there are fewer places to hear the music; also fewer sales outlets. I'm keeping my fingers crossed that these tendencies will be balanced by changes like artists connecting digitally by the web.



"I made lots of friends during those days. What are some of my favorite releases at Simple Machines? I liked everything; I wouldn't pick favorites. Of course there's Danielle Howle, and Ida. (Ida's) Dan Littleton was the reason I started playing music. Watching Danielle Howle sing teaches me what can be achieved with singing. The interesting thing about the indie community is that it's not a hierarchy.

"The Future of Music Coalition started because I started looking at technology. I was asked to review an mp3 jukebox. I had never seen one, but I saw that people need to understand how it might change the balance of power. I asked my friends, and they didn't know much about it. I felt it was imperative that someone look at the impact. Kristin Thomson and I attended a recording industry conference, and we were shocked to find little participation by artists. So we started the Coalition. There was a consolidation of the models of how online downloads would work.

The three largest models required artists to sign contracts, but didn't seem to take into account the effects on them.

"Most artists make money by selling records, and if they can't because of technology, that's a big consideration. A digital royalty has been established when files are exchanged, but

the group that established it was a lobby of record labels. We thought that was conflict of interest. We are concerned about the SDMI (Secure Digital Music Initiative, in 2000 shown vulnerable by hackers) to protect catalogs. The organization was represented by labels and technology companies.

"We started the Coalition with a manifesto. We have written articles, submitted testimony to FCC hearings, and done research. Right now,

artists are trying to limit the lengths of record contracts. We examined some of the standard clauses in the contracts. We received a grant from the Rockefeller Foundation to study how radio consolidation has affected the ability of artists to get on radio play lists, and thus the ability of listeners to hear new music. We plan to hold a policy conference with some of the smartest voices on these issues. There's no surer way to get to the heart of an issue than to put a bunch of people in a room who disagree. We'll also have live panels on the web.

"We also have become the go-to voice for POVs that are missing: congressmen have called for our input. In addition, I was asked by salon.com to contribute to an article about payola with the Recording Industry Association of America's Hilary Rosen."

What are some of her own musical influences? There's a definite Joni Mitchell lilt in her voice on songs like "Patsy Cline." "I was more influenced by her insights than her singing. "For the Roses" is an incredible feminist critique of romance. She

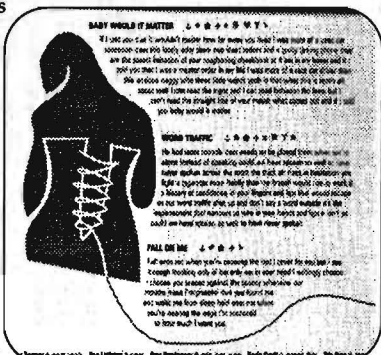
"There's no surer way to get to the heart of an issue than to put a bunch of people in a room who disagree."

clearly has struggled with herself and the compulsion to create. The last song on that album sounds like she's about to break the piano.

"Singing-wise, I listened to a lot of Jeff Buckley. He always gets to the core of the sadness. Also Gal Costa of the Brazilian group Oz Mutantes, who combined ethereal, delicate vocals with not ethereal music. And Curtis Mayfield and the Impressions, who I love. (Antidote covers Mayfield's "Fool for You") There's a period between doo-wop and the Superfly stuff with gorgeous harmonies. Besides friends like Ida and Edith Frost. And Lambchop brought a lot to the album.

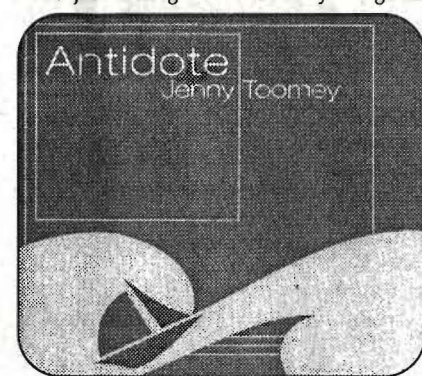
How is Antidote different from your other work? "I gave myself a lot of time. I tried to record it several times. Some songs are completely new, especially on "Nashville." I had worked for a dot.com that paid me silly amounts of money. I knew it wouldn't last, so I tried to do as much work as I could. I used some of the money to fly the trumpeter and cellist out for sessions. I did the arrangements in advance. I took the time to listen before doing overdubs. It may sound stripped down because of how it's arranged. Lambchop plays stripped down, with efficiency and tact. Sixteen musicians sound like six on some of the tracks. I wanted the lyrics and vocal melody to be the center. It may sound minimal, but on some songs there are 60 tracks!

"Some of the musicians were picked just because they are good. And I tend to work with my friends; I'm a punk rocker in that sense. Lately,



making music has become very necessary to me, so I pick people I can spend a lot of time with. Like Daniel Littleton, I could spend weeks just talking with him. Amy

teen. It's kind of a nice title; the future will be built out of all these insights. You see it come up in speeches, or at a Dave Marsh panel. I go back and forth between optimism and pessimism about music. Technology always changes things. Radio changed things for people who sold records. Talking films decimated the ability of people who made money as theater accompanists. Musicians who aren't joiners, who think more about creating than technology, are our responsibility, to make sure those voices aren't lost. One company owns 1200 radio stations, and we want to make sure that people can still get their music through to listeners."



Dominguez was an old housemate. The cello is one of the saddest and most lonely of instruments, and she plays the fuck out of it. I interviewed Andrew Bird for the dot.com, and after listening to our conversation, I asked him to play trumpet. That kind of conversation can teach as much about music as listening to music.

"I didn't know most of the members of Lambchop, but I could tell their records are so tasteful-that I could work with them. Johnny Navin from the Aluminum Group, and Mark Greenberg of the Cocktails, are just fun to be around."

What IS the future of music? "I don't know, it was an interesting name, so fucking arrogant to call ourselves that. But as an overview, we try to represent not just musicians but stockholders in the issues. From academics who believe that copyright should last 90 years to those who think it should be four-

"Lately, making music has become very necessary to me, so I pick people I can spend a lot of time with."

The future of her own music is much less uncertain. "I have two records coming up; one is almost done. It's all covers by singer/songwriter Franklin Bruno, from one fifteen-year old song to six brand new ones. It was recorded with Calexico and the usual suspects. It'll come out in six months. The next record is 3/4 written. It's more of a groovy country record."

Dave Shouse might record it. Also I'd like to get Tara Jane O'Neil, Dan Littleton, and maybe Carla Schickele from Ida to sit in. So far I haven't picked any covers. I'm gonna try to write a few more happy tunes, to balance things out."

For more information, check out jennytomey.com, futureofmusic.org, and simplemachines.net.

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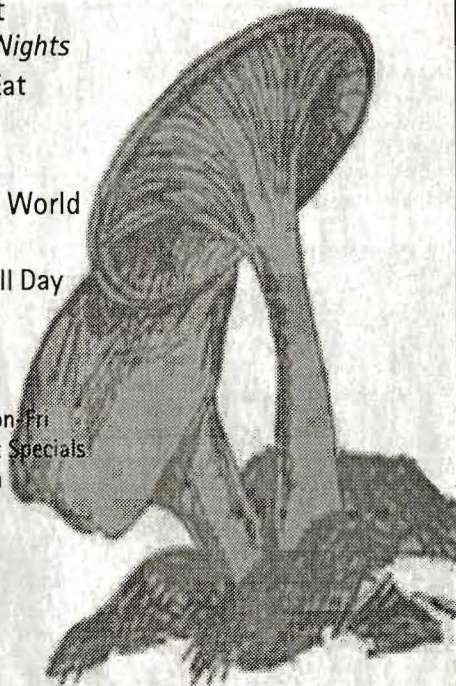
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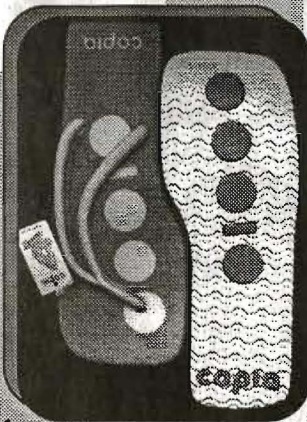
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Copia

Gear for Girls by Jasmine

When it comes to fashion for dudes the question is: Hesh or Fresh? But for us ladies it's a little more tech, the act of shopping can be daunting. Ok, I'll be honest, I'm scared of being caught in Contrampo or even worse one of those claim to be skate shops. I would have to hide behind a rack or just suck it up and feel like a dumbass. Who has the time to sort through the mad amounts of shit just to find a decent article of clothing? If I see one more "Player," "Princess," "I Make Boys Cry," or the worst of the worst



skate shops. Fortunately they are generally friendly and helpful. I

"Your Boyfriend Wants Me" baby doll T's, I just might have to throw down. Anyway, my point is this is a painful experience I choose to avoid.

Copia understands this pain. Copia is a new women's line of footwear, apparel and accessories out of San Diego that is now being sold in our local

know, there are those few guys that think they are super cool for working at a shop. Let's just feel sorry for them.

With Copia you'll find clothes that range from casual kickin' it style to more polished active wear. They're basics with a kick; functional, comfortable clothes that show you're all girl without the frill. Copia's smart femininity is reflected in clean lines and simple details.

The colors range from neutral to bright, and of course plenty of my

personal favorite, good old black. As some would say, if it's not black, it's wack.

Everything is well made, original and easy enough on the checkbook to still afford tequila shots at Burt's.



The shoes are super casual, but definitely have style points. The NWA shoes are a favorite, I want a pair just because of the name. I ain't a sister, but I got the shoes suckal. And another thing, denim? Hell Yes! If you can rock the right denim, something's up.

Copia has a great selection of purses, from the J.L. purse- a classy basic nylon



tech purses like the Harlow. Lots of pockets for the essentials (cell phone, etc.). As far as wallets go, Copia's are simple and functional. This is definitely a line worth checking out. Visit copiausa.com or go to BC Surf and Sport in the Southtown Mall or the Sugarhouse Blindside.

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AND YOU WILL KNOW US BY THE TRAIL OF DEAD

AND HOW WILL YOU KNOW US?

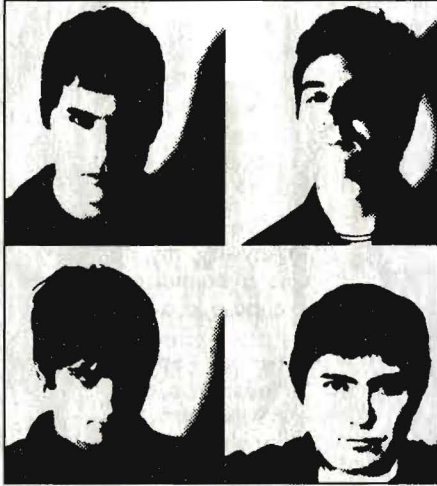
by Aaron A. Photo: Traci Goudie

You will know us by impassioned screams, lawless guitar noise, and instrument swapping. You will know us by wild and euphoric emotional release, smashed equipment, and uninhibited stage presence. You will know us by the battle-slain lifelessness left in our wake, ...And You Will Know Us By The Trail Of Dead.

Originally formed in 1994, ...And You Will Know Us By The Trail Of Dead hail from the musical Mecca that is Austin, Texas. The line up includes Kevin Allen, Neil Busch, Conrad Kelly, and Jason Reece. Legend has it that the band was born and raised in Plano, Texas. A small cattle town somewhere lost in the deeps of the state. It was there that they met, and were encouraged by a local youth minister to start a band (in hopes to keep these youngsters away from booze and drugs.) Agreeing to the notion, they formed a church group called The Choir Boys. It was then and there that the boys were first met with applause for their talent. It was then that their young and starry-eyed dreams of becoming the world's greatest rock and roll band were realized.

When asked about their name, the band is elusive about the answer. One story recalls an urban legend about a haunted intersection where a school bus full of children was hit by an oncoming train. According to the story, if the scene of the slaughter is visited in the dead of night, and a car is parked on the tracks, and geared into neutral, the vehicle will be felt slowly rolling off the spirits of the deceased. In another interview the band claims the name "was inspired by a Japanese Manga cartoon about a mythic army of destruction." Recently the story has something to do with a glyph that has been discovered by anthropologists in distantly related cultures with the theme "...And You Will Know Us By The Trail Of Dead." Whatever the truth may be, it is certainly one of the most kick ass names ever devised in the stringy time lines of rock and roll.

...And You Will Know Us By The Trail Of Dead are preceded by their infamous live performance. Their stage presence has the signature of reckless abandonment to their music. When interviewed, Keely comments "when you play live sometimes you



can reach a euphoric state of mind, it's like you are floating outside your own body. Mysticism use to be a common element in music - it's not like that anymore. We want to embrace that concept, and utilize it." With that philosophical approach, this band unleashes their bare emotion on stage. They are relentless and unforgiving. They are in pursuit of a higher state of mind. Each member of the band, at one time or another, claims a battle wound as a result of their stage show. There are no inhibitions to their art.


When speaking with member Conrad Keely, he insisted upon the integrity of the band. He talked about the state of the music industry, and the issues it faced. "We support music file sharing, we want that person half way across the world, in some remote place, to hear our music." They have even gone so far as to dump bottles of urine on the soundboard of a club that did not treat

them respectfully. "We did it for us, and for every other band that came through that town. Some people don't have the capacity to understand the thought and hard work that is bent upon a touring band. There is sacrifice involved. There is the denial of the pleasures of home involved. It's not an easy way to live"

After several independent label releases, And You Will Know Us By The Trail Of Dead, have signed to Interscope records. "The label has not interfered with the musical evolution of the band, we still have the freedom to do what we want" says Keely. "They have not violated the way we make our music. We have had the freedom to record and produce our most recent album (*Source Tags & Codes*) the way we wanted to. There is no pressure to submit to the popular aspect of the industry."

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THE EVOLUTION OF A REVOLUTION PT.III

Coming Into Our Own- the 90's

by Josh Scheuerman

For Christmas of 1990 my friend's mom bought him a "snowboard" from ShopKo. It was made of plastic and had directional grooves in the base for speed and stability and "control." The first day my friends and I spent riding the board at West Valley City Park; the board was broken by time the sun had set. From that day on I knew that this new sport would change my life.

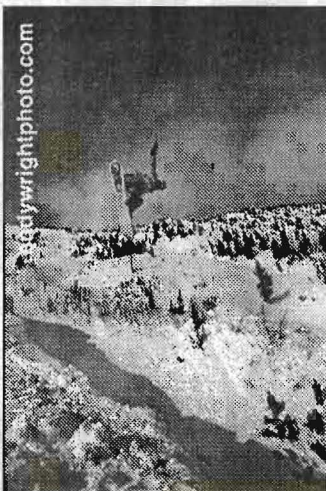
Within the following ten years Utah would grow to be one of the most popular snowboard destinations in the world, and produce the greatest talent in the sport's short history. The first wave of local talent was just cresting at the close of the 80's. Utah riders were finding their way onto snowboard teams and traveling to Colorado and California for contests. Rich Varga had signed to Kemper along with Dennis Nazari, Bridgett Price, Lori Gibbs, Drew Hicken and Jeff Davis. "The UGG team," "Goo Crew," Utah Women's Snowboard Team were pushing the sport in Utah for women, traveling the contest circuit with the men.

Snowboarders realized that the short season only hampered their progress, but in 1990 there were a few camps to choose from: Whistler and Mt. Hood. Windell's, High Cascade, the U.S.T.C., the Camp of Champions, and Craig Kelly's World came along soon after. The popular snowboard companies at the time were Burton, Sims, Kemper, GNU and Barfoot. There still existed

a strong prejudice from skiers (and vice versa) against this radical new sport and their attitudes. Slowly resorts were coming around and desegregating the mountains. Snowbird had a short trial in the spring of 1990 and in the fall allowed snowboarders full time access, leaving Deer Valley, Solitude and Alta as skiing only.

Local resorts were even sponsoring contest for snowboarders. The Utah Snowboard Series alternated between Nordic Valley, Park West and Powder Mountain with a half-pipe and slalom format. "Shredding Vacation from Hell" was the snowboard film that put a close to the 80's here in Utah, the 90's were here and times were changing, and so was the sport. Richard Cheski and J.C. Brady started BC Films at the dawn of the 90's and released "New Jax," filming almost entirely in Utah. BC Films released their second film, "Winter Warriors" in 1992, showcasing even more of the young rippers that Utah was producing. In Colorado snowboarding's family tree sprouted a mutant limb, branching off into jibbing, a more skateboard than surfboard way of riding a snowboard. By 1992 jibbing hit Utah and had everyone cutting down their boards and bindings to get a more skate controlled style. Big pants and wide stances were the norm (some pushing 27 inches or more). Lowbacks and baseless-bindings were cool for about one season. California transplant and Milo employee George Johnston devirginized the Storm Mountain Rail; later hundreds would get their first "ride" there (myself included). A young Jason Brown from Layton, would move

to Salt Lake, ride at Brighton, work at Milo and invent the Misty Flip (b/s corkscrew 540). It wasn't long before Jason was the a rising star on the Burton A Team and a founding member of the Seven sub-team by the end of the decade. Beastie Boy, Adam Yauch (A.K.A. MCA) moves to Snowbird for the winter and rhymes in "Roots Down" about



Tim Ostler - Utah Back Country

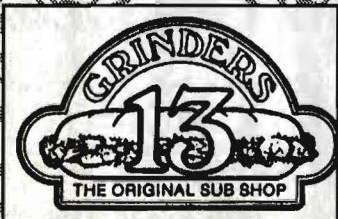


life in Utah. BC releases their third film "Nice and Smooth", while the self-titled "Stoned Boarder"—an illustrated zine of 'Bird-loc style snowboarding—was being circulated by Glen Jefferies.

Snowbird was the first place that Dimitrije Milovich had rode his snowboard in 1977, by 1993 tensions were reaching near meltdown between snowboarders and skiers. As the first park with a handrail opens at Snowbird, the Utah Snowboard Association steps in to act as goodwill ambassadors between the feuding sports. This stigma continued until the children of the skiing generation took to snowboarding rather than skiing. Elk Meadows, outside of Beaver, hosted the state's first boardercross event. Documenting snowboarding in Utah became a full time job for two friends who set out to make the first and last snowboarding magazine in Utah. Medium ("your favorite shirt size") was founded by Andy Wright and Jared Eberhardt in 1994. Spanning three years, the magazine kept up with snowboarding's furious evolution, both locally and abroad. The creators eventually quite to pursue other interests. Jared went on to become one of the sports most prolific designers, art directing for Burton and recently moving on to Forum and Genius. Andy still resides locally, shooting photos for snowboarding publications worldwide and art directing for M3 in the off-season. By the mid-90's, snowboarding was becoming much more than mainstream, gaining momentum on the fading ski industry. In 1995 Solitude opens its doors to snowboarding. The same year that Shawn Farmer straight lines Mt. Superior and Terje Hakonsen cab 540s the road gap at the top of Guardsman's Pass. The first and last Mike Parillo "super-

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SOME INFLUENTIAL RIDERS OF THE 1990's

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B.J. Leines
Erik Leines
Blue Montgomery
Garth Hare
Danny Geary
Casey Buxton
Salam Mahi
Linda Holder
Brigitte Price
Kathy Dean
Joe Stalzer
Matt Shrier
Brad Shaffele
George Johnston
Jared Eberhardt
Mikey LeBlanc
Bobby Meeks
Chris Jorgensen
Josh Roberts
Noah Brandon
Brandon Ruff
Tim Ostler
Andy Wright
Jason Brown
Chris Sayday
Brian Botts
Richard Cheski
OX
Adam Compton
Zack Watkins
Sam Van Durren
Jason Ray
Kevin Richardson
Glen Jefferies
J.P. Walker
Mitch Nelson
Brandon Bybee
Jason Murphy
Jeremy Jones
Dan Tea

This is by no means a comprehensive list, merely some of the the folks who helped me with this article.

park" is built at Wolf Mountain (formerly Park West and now The Canyons). The first big migration of stars from Big Bear, Dave Downing, Bobby Meeks, Travis Wood, Jason Bump and Cody Dresser move to Utah for the winter. The FC, or Farmington crew consisted of JP Walker, Jeremy Jones, Mitch Nelson, Brandon Bybee, Dan Tea and Jason Murphy, were starting to get noticed. Most had been receiving coverage in Medium, but it was when filmmaker/photographer Rob "Whitey" McConaughy took residence in Salt Lake that year that the FC and Utah would receive worldwide recognition. "The Warriors" was the name of the film Whitey made that year and it brought Utah and FC to televisions across the world. Revalation snowboards was most of the FC as well as Tim Ostler. Ride sponsors Brandon Ruff and Jason Murphy. Mikey LeBlanc spends his first winter in Utah that year, later becoming a staple of Utah snowboarding.

In 1996 as I graduated high school and really began to take snowboarding serious so had most of the world. Snowboarding in general had grown to massive proportions and was reported to have over 5 million snowboarders and 250-350 companies worldwide. Like skateboarding, snowboarding had to suffer through the laws of economics and a fickle market. There were too many companies involved, most making inferior product and the market became supersaturated with product. . Shift and Caution were making snowboards in Salt Lake; Bilt made outerwear and "Three Bald Guys Wax" made, well, wax. All were Utah based companies that couldn't last as the sport went into lean times. Today there are a healthy 4 million boarders and between 80-100 companies (many backed by the ski industry that loathed them a few years before). Significant in the early 90's were the Leines brothers, B.J. and Erik from Sandy. Another family of pros were the Basich's, Tina and Mike have both lived and rode here for many years. In 1996 J.P. Walker left Rev and signs to a new company named Forum, along with B.J. Leines. The following year Jeremy Jones would also sign on with Forum.

The Salt Lake Valley as a whole is a phenomenon.

We have our own unique weather patterns, and after a snowstorm the city becomes a virtual playground for urban snowboarding. In 1998 Mack Dawg released "Decade," which featured the craziest rails ever done to date—all of which were filmed in Salt Lake. In 1999, the rail level was raised even further when JP and Jeremy slid the first ever goal post. That same year Whitey returned to Utah after a year hiatus and filmed "The Revival", featuring a preview of many up and coming riders that would soon be the stars of 2000. Utah's part in snowboarding's his-



andywrightphoto.com

Jason Brown circa '96

tory is undeniable. As the millennium came to an end, Utah was one of the biggest influences on the world snowboard scene. With more footage in snowboard videos and magazines than any other single location in the world, it had earned the title of "Hollywood". The local talent stretches back over three decades and continues to produce the best of the best. Whether it is the natural terrain, proximity of the mountains, lake effect or green Jell-O, our state has guided the evolution of the sport.

In 2002 Utah hosted the largest contest to date, with the Winter Olympics. However, staying out of the media spot light is what kept our mountains so free to explore. Utah will continue to make snowboarding history and revolutionize the sport.

WHAT: STUDENT ART SHOW

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SLUG: No chickens?

Lara: I'm not the farmer type—it's in the genes, though. Any farming in your family?

Doug: (barely audible) Uh, no. (Must be the silent bassist type)

SLUG: Mostly a Honky Tonk style?

Lara: We have about a dozen or so original and we also do classic—you know, Web Pierce,

George Jones, Hank

I, II and III

covers that we do

cess locally with this genre from your days with Atomic Deluxe.

Lara: Yeah, we haven't really taken True Grit out anywhere.

Atomic Deluxe was more in-your-face rockabilly and swing kind of mixed up.

True Grit is more stripped down Honky Tonk—

more basic.

SLUG: It seems like during that time there seemed to be more

The SLUG Magazine Monthly Music Festival

EVERY SECOND FRIDAY AT THE URBAN LOUNGE

and ours blend right with them.

SLUG: You do Hank Jr.? Which Hank Jr. do you do? Nobody else likes

Hank Jr.

Lara: Oh really? I love Hank. Right now we do "Whiskey Bent and Hell Bound."

Doug: He writes a lot of good songs.

Lara: Yeah, but he's got a lot of ugly ones.

SLUG: Everyone always names the outlaws and they always leave him out. He had a lot of great stuff when he was living hard. You have had a lot of suc-

local interest in that style of music. I don't know if Austin was in the press more or—

Lara: I think Shorty (Voodoo Swing) had everything to do with it. He was kind of the torch bearer for all things roots in Salt Lake. Things ebb and flow in terms of trends and there's not really a big community for anything other than headbanger and Brittney Spears. These local musicians are all over the map. In Southern California,

there's a huge roots scene, but it's a critical mass of people, too.

SLUG: I wonder how important that is. Even before I was in a band and would just go out to see local music in years past, I have never seen it like it is now. There is so much local talent and it's all over the place. Is it really important that there be a specific scene?

Lara: No, because that's what is so funny about anything I've ever played in. You always get a handful of people saying something like: "I didn't think I'd like country." What really resonates with them is that it's simple and real. They don't realize that they're having fun. If they don't think about it, it takes them by surprise and they'll admit to liking it. When we play up at Renee's, that's a pretty posh and ski

dance to it. Invariably it's more older people that would get up and dance to it. They know. They remember. Someone who's 25 has never had dance classes as part of their up-bringing.

SLUG: Today's generation is a little inhibited. They look to see if everybody else is doing it.

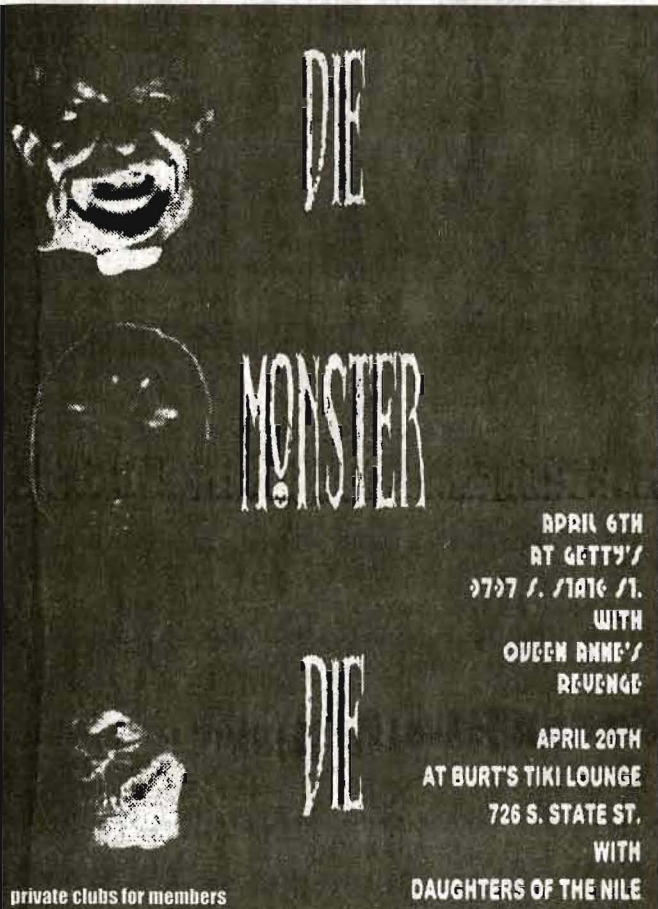
Lara: There is something threatening about today's kind of music. (Oh God! I sound like my Grandma!) I don't think Honky Tonk is threatening, and I think it's real accessible. It's almost like it's so old it's okay to like it now.

SLUG: It's hip to be retro.

Lara: Even beyond that. It's good stuff, and when you have good players too, and you see it live, it doesn't have any of the baggage you might get from listening to country radio and the way they pitch and try to sell you on things. Another reason is so overly produced and slickly marketed and so not country.

SLUG: Grandma would be proud.

See *The Trigger Locks with True Grit and The Rodeo Boys*, Friday, April 12th at Localized, the SLUG Magazine Monthly Music Festival at the Urban Lounge, a private club for members. Doors open at 9:00 pm and tickets are just 5 bucks.

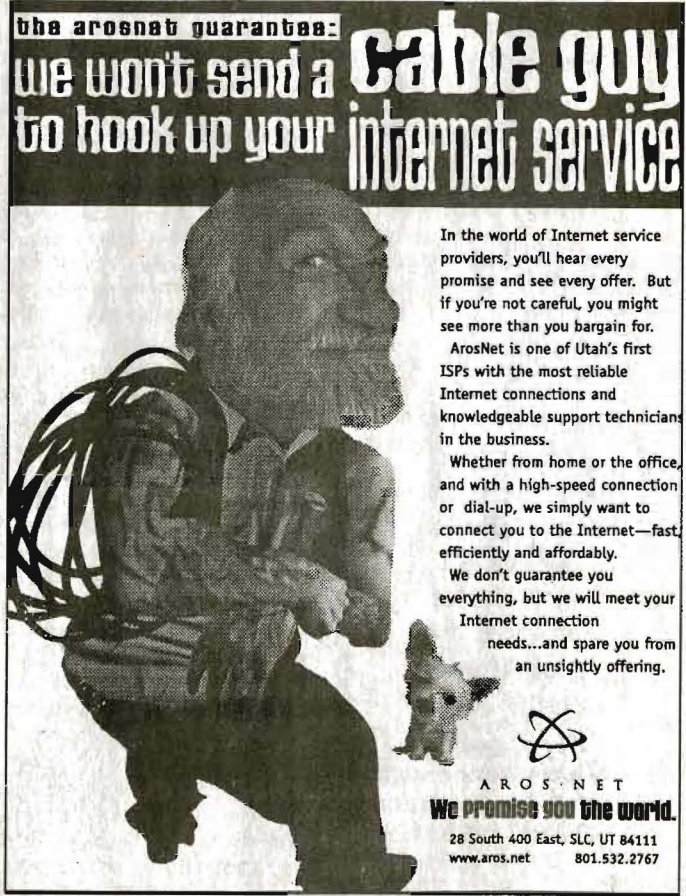


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LAWRENCE

His name is Bren, he's a Capricorn, he likes romantic poetry, long walks on the beach, and has an astute appreciation for fine wines. Oh yeah, and he plays bass and sings for the kick-ass Chicago-based band, The Lawrence Arms. They'll be at Kilby on April 6th, supporting their new album, Apathy and Exhaustion (Fat Wreck Chords 2002), and are sure to be drunk and belting out that harder-than-the-norm Midwest-style melodic punk that we've grown to know and love. I had a little chat with Bren the other day via telephone and picked his brain about such topics as the radio, punk rock bowling, Asian men, and Kevin Costner. Here's what he had to say:

SLUG: Your new album has been called "The best independent album of 2002." What do you think about that?

Bren: Um (laughs), it's pretty wild. Why else is anyone going to buy it if not for the lies they tell?

SLUG: So are you guys happy with your choice of switching over to Fat Wreck Chords?

Bren: Definitely. The people there are amazing. They're really nice and they're on top of their shit and they know how to get things done. It's terrific.

SLUG: Tell me about your song that's on the radio.

Bren: Well, most radio stations around the country are on a

"pay to play" kinda basis. For example, when the new Limp Bizkit single comes out, the label pays a couple thousand bucks and that's why they add it into the rotation. But there's a couple of stations around the country that just add stuff in because they like it and that's what happened to our record in Cincinnati and Bozeman, Montana.

SLUG: You guys just got done with the Punk Rock Bowling Tournament in Las Vegas. How was that?

Bren: It was really, really fun. Just drunken madness the entire time. It's funny because it's the one weekend of the year that always the best time and I have the least amount of stories because I don't remember anything about being there. I'd wake up, go downstairs, and start drinking, and the next thing I know I'm waking up again and going downstairs. That's all I remember.

SLUG: A little bowling here and there?

Bren: Yeah, I do remember that I bowled like absolute shit. I got a 75 one game.

SLUG: Well, at least you remember something. I got an insider tip from my friend in Chicago to ask you how you feel about Kevin Costner.

Bren: Oh, Kevin Costner. He's a total penis. I don't like him at all. We have a song on our old, old record called Kevin Costner's Casino. It's basically a song about how Kevin Costner's a total asshole. You know, making that Dance this grand, tragic film that was destined to win an Oscar, and then he turns around and opens up a fucking casino on an Indian reservation, which is basically just like stealing from these people.

SLUG: Wow, that sucks. I didn't know that.

Bren: And he's just such a peckerhead as it is. He's the only person that can make baseball seem fucking sappy and lame.

Well, you heard it here first, folks. Kevin Costner's a bitch, radio's ok, and punk rockers bowl like shit when they're wasted. Nothing you didn't know already, but a good reminder nevertheless. Go see Lawrence Arms @ Kilby on April 6th and buy their new album, Apathy and Exhaustion.



by Internate

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Ready Steady Go!
British mod night

Sat 20th
Jamen Brooks
(formerly of Clover)
Gerald Music

Fri 24th
Red Bennies
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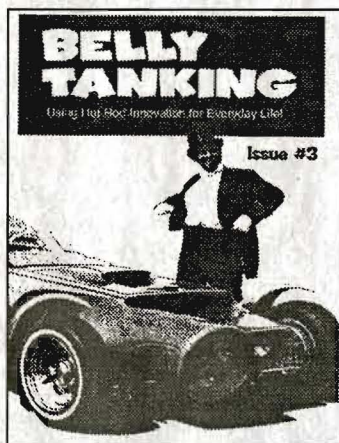
Zineland

Zines, Rags and Mags

Behutet: Modern Thelemic Magick & Culture

BY STAKERIZED!

This month, with spring cleaning, it's time for Zineland to review the passel of pastimes passed off on us from the postman's pouch. You know what they say; the postman always rings twice. Well, in Zineland that just ain't true! He keeps knocking until your reading is rocking. Unless otherwise indicated, prices aren't listed so send a dollar or two for postage.

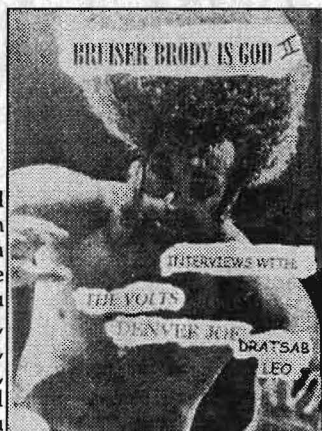


Belly Tanking

Subtitled "Using Hot Rod Innovation for Everyday Life," this issue is dedicated to the late great "Big Daddy" Ed Roth. A fun pop art aesthetic carries pages like an homage to duct tape ("If you can't Duct it, F@*# It!"). Other examples of zinesterly ingenuity include Top Ten Uses for Toilet

Paper and how to use an old roll of shag carpet to dispose of a dead body. God knows what they are teaching them in art school now.

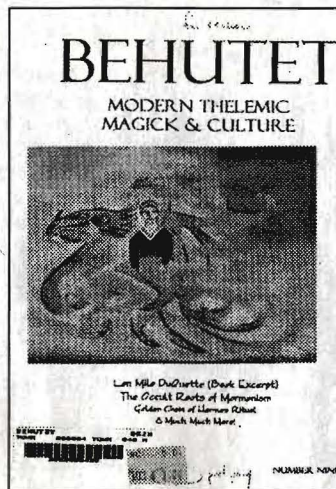
School of Art, Montana State University, 59712.



Bruiser Brody is God #2

Capt. Dungheap may well speak for all zinesters when he says his punk zine "is a zine period. It's not to be taken serious and if you have no sense of humor, STOP reading it right now, do not go any farther. Hell, who knows what would happen if you did, you might actually start thinking for yourself and we wouldn't want that." Features include his rant against political correctness, a critique of wifebeater.com, and interviews with the Volts and locals Denver Joe and Dratsab Leo. Not to be without some anal-retentive listmaking, there are "Pickup Lines for Losers," "Reasons for Going to Rehab," and "20 Things You Didn't Know About Canada," including Canucks' title as World's Fourth Worst Lovers.

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heads through the mail.

\$3, OTO, PO Box 34872, Philadelphia, PA, 19101-4872.

Dirt Culture #1

Dirt Culture is "a highly unstable audio experiment breaking the sonic barrier into print," and this new punk zine features Shutdown, Catch 22, Strung Out, Epitonic.com, Murder City Devils, punk band Adam West, and best of all, tons of CD reviews. The cut and paste black and white newsprint layout is punk punk punk, so go out and get this, punk!

PO Box, 4513, Las Cruces, NM



Crimewave USA #12

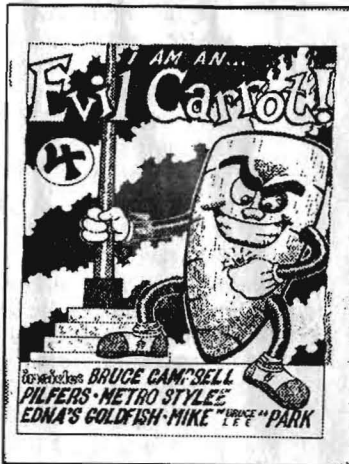
The slick cover and upscale white paper inside may not justify the cover charge to you, but the contents may. Interviews with Andy Kaufman's best friend Bob Zmuda and "comedy superstar" Neil Hamburger, who has redefined the term "joke," are just the tip of the iceberg. The Hungover Gourmet presents "One Small Step for Kids, One Giant Leap for Gastrointestinal Research." "You've Got... No Ideas! Deconstructing Nora Ephron's Films" offers something for the academic. And the question, "do orange-flavored Necco wafers really cure Tourette's Syndrome?" is finally answered. We received this nine months ago, so there might even be another issue out by now.

\$3, PO Box 980301, Ypsilanti, MI 48198.

I Am An Evil Carrot #4, 5

A zine with a cartoon title character tying everything together graphically is a great idea. But then these zines are packed with content too: #4 includes Bruce Campbell, Mike "Bruce Lee" Park, and the Pilfers. #5 has Dance Hall Crashers, the Hippos, Upright Citizens Brigade,

and Troma Films founder Lloyd Kaufman. Someday this evil carrot may rule the world.
260-1487th Ave,
Floral Park, NY
11001



A Multitude of Voices, #s 1, 5, 9

Lots of cool cartoon art and "literature" makes MoV a read you won't want to put down.

Publisher Matt Holdaway says it was born in Salt Lake City in a Rainbo gas station at around 3:30 AM. Sure enough, it does have that hyper-caffeinated look of creativity birthed at odd hours, like, um, this review. The address inside says Rexburg, Idaho, but the address on his hand-scrawled note was from Berkeley, CA. You might want to email him at mholdaway@hotmail.com to make sure where to send for this. 1945 B Berryman St, Berkeley, CA 94709



Rock-n-Roll Purgatory #6

Ben & Lisa share a love for all things rockabilly in this zine about the highly popular musical genre. Interviews include Agnostic Front, Small Town Pimps, the Business, Tiger Army, Ralph Rebel and Marti Brom. Other great features include obligatory CD reviews. As well as pictures of hot rockabilly chicks. Not content with just publishing a zine, they have put out the "Rocked 'n' Loaded" CD compilation and put on music festivals in their native Ohio. Purgatory's not looking so bad these days. [Rocknrollpurgatory.com](http://www.rocknrollpurgatory.com) 342 S. Walnut St, Wooster, OH 44691

Rock N Roll



<http://www.geocities.com/rnd76>

Capricorn's Lair

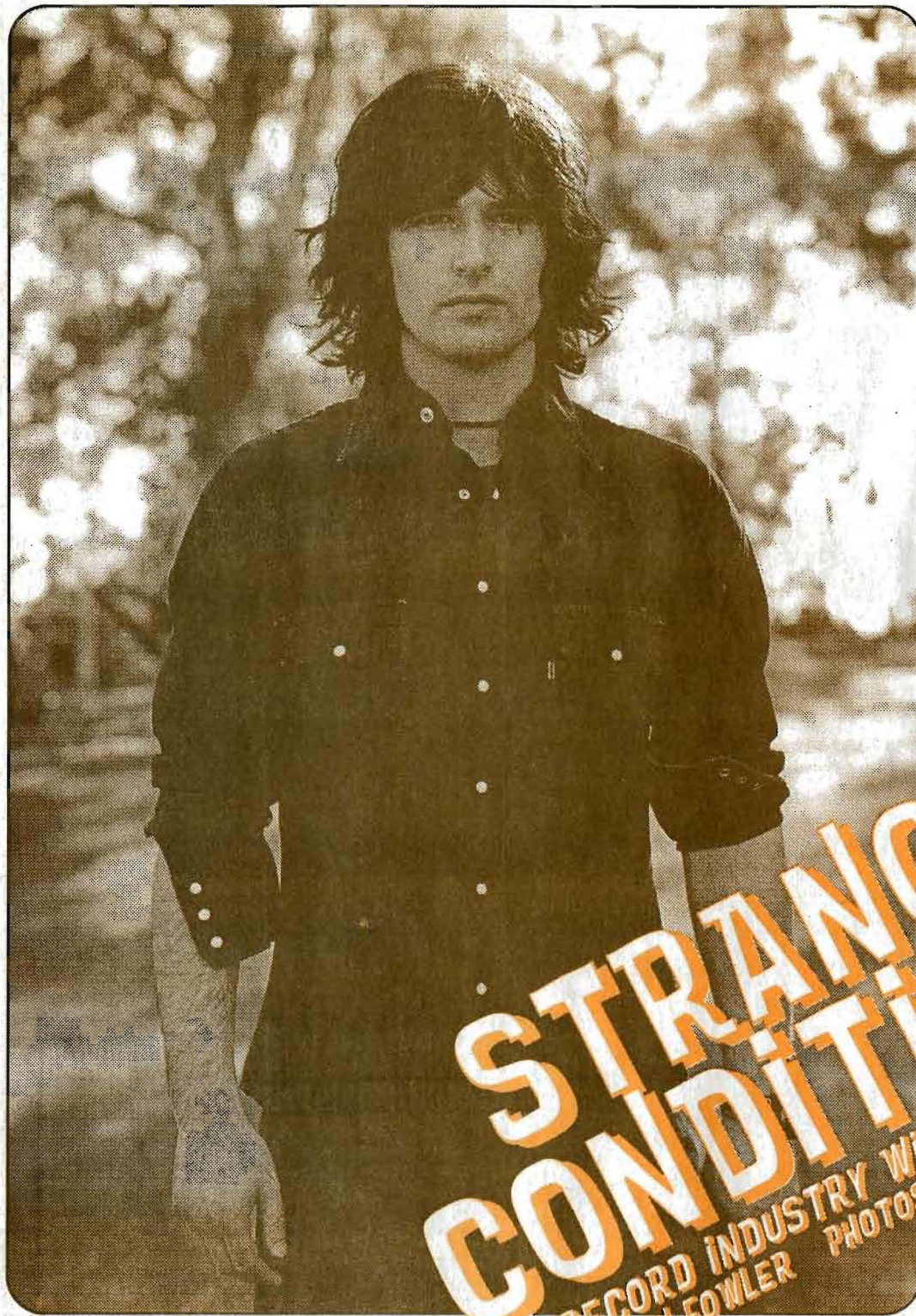
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STRANGE CONDITION

SURVIVING THE RECORD INDUSTRY WITH PETE YORN
BY SHAN FOWLER PHOTOS BY DENNIS MUKAI

Pete Yorn is driving in Los Angeles, and as is customary while navigating the massive freeways and clogged surface streets that stitch the City of Angels together like an oft-mended fishing net, the musician is scanning radio

channels, looking for something he likes. When he gets to Star 98.7 FM, an unlikely choice, he stops. "Hey, my song's on the radio," he says, conversely trying to hide his enthusiasm and turn the radio up. "Star 98.7 is playing 'Strange Condition.' That's a

good thing. That's always a good thing."

It's a moment that sums up where Yorn finds himself at this point as a musician. With his debut LP, *music-for-the-morning-after*, released just over a year ago, the busy schedule of touring, interviews and appearances since then has paid off in the form of accolades virtually everywhere he's played. Dozens of media outlets put the album on their "best of 2001" lists. Radio stations are putting his songs in heavy rotation. MTV2 is playing his videos. Things are going well for Pete.

Yet, for all of the acclaim that has been bestowed on the 27-year-old New Jersey native, Yorn still can't hide the pie-eyed satisfaction he gets from knowing that people are paying attention. For him, as well as for a mainstream music scene that often eschews singer-songwriters in it for the long haul in exchange for disposable pop stars, his success is, as the song

playing on his car stereo implies, a strange condition. But that's a good thing.

"Yeah, I haven't gotten numb to it yet," he admits. "I'm still like 'Wow, that's

awesome.' I think it's cool to have a song that I feel is totally traditional and it comes on before and after silly pop bands on the radio. ["Strange Condition"] just fits in there—I think that's cool."

What's cooler is that nearly all of Yorn's songs can fit in there, regardless of where "there" might be. "On Your Side" is a swaying ballad that would stand up to any Smiths ditty or to the

silly songs surrounding "Strange Condition" on Star 98.7. "For Nancy ('Cos It Already Is)" has the breakneck riffage and personal reflection of emo heroes like **Sunny Day Real Estate** and the accessibility of radio titans like the **Foo Fighters**. "Murray" slides up beside

any **Guided By Voices** (one of Yorn's favorite bands) song almost too easily, yet it's catchy enough to sing along with when it comes on a commercial radio station. Yorn just fits, whether it's among indie purists or mainstream junkies.

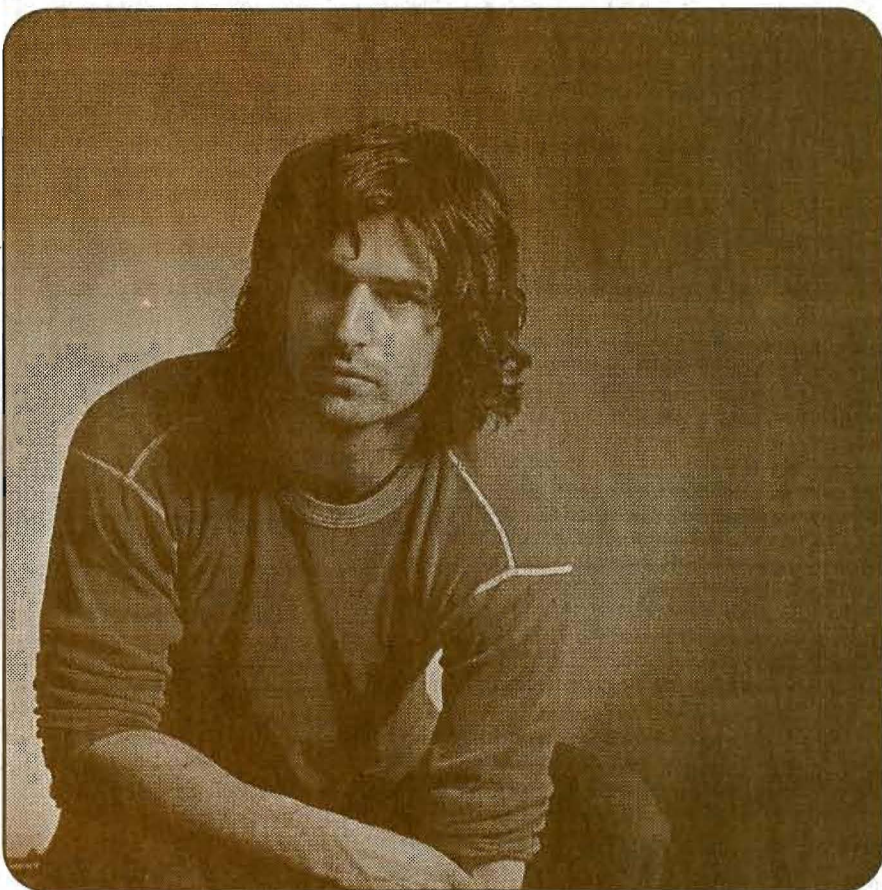
The secret to his appeal could easily be his major label credentials, an A-list notoriety that keeps him on the "Society" pages much to his chagrin, or his rock star good looks, all of which undoubtedly come in handy. But the reality is more true to what he does: construct impeccably crafted songs with masterful hooks, subtle melodies and infectious harmonies.

"The songs are very personal to me, but I write the lyrics from a more universal standpoint, where they can be interpreted many different ways," Yorn says. "I think that's what music is for, so that you can plug it into your own life and have the songs mean what they mean to you."

Yorn has said that with *musicforthemorningafter*, he was trying to merge what he likes most about Britpop with his favorite aspects of American roots music. The result was something that sounded like neither—a sometimes sweeping, sometimes painfully intimate album that gets better with each listening. It's a collection of songs that, with the overdubbed drumming and celestial symphonics, seem made for the big time but are built from acoustic foundations and buoyed by pensive lyrics that sound best in a small bedroom with the door locked and the lights off.

"I try to write classic melodies and classically structured songs, but I try to keep them very accessible to people who might not be total music snobs," Yorn says. "As far as the production, pairing classic structure with technology, some people do it just to do it, just to make

their songs more current. I'm not into that—throwing in a hip hop beat and a scratch and some 808 kick so you have something that sounds like something that's on the radio now. I think that's just kind of fooling people. It's just got to be right. If it's not right, I'd just rather have



"I could have made musicforthemorningafter for any indie label, but I wanted the most people possible to be exposed to this record. And to be on a major label right now... is the best way to do that"

a traditional, great song, structured like a **Dylan** song."

As it turns out, he has both, which sometimes leaves him explaining his music to people on one end who might write him off as a strictly major label product and people on the other end who might feel like the singer-songwriter moniker deems him too touchy-feely for their own musical leanings. Yorn sometimes finds himself with the same conflicts, which has left a stamp on his music.

"I want my songs to get played on the radio, but then I realize that nothing I listen to is on any of those stations, which is kind of weird," Yorn says. "A lot of people from the indie circles might have

gotten scared away because I'm on Columbia Records—this big label, big machine. The way it was recorded, I could have made [*musicforthemorningafter*] for any indie label. But at the end of the day, I wanted the most people possible to be exposed to this

record. And to be on a major label right now, fortunately or unfortunately, is the best way to do that."

It's not the first time that Yorn has found himself somewhere between fitting everywhere and fitting nowhere. Though his mom was a child prodigy concert pianist who played in Carnegie Hall, she lost interest in it at a young age and stuck to teaching neighbor kids how to play piano by the time she was a mother, leaving Yorn to mostly explore music on his own.

And though some of his first explorations involved watching his older brothers' **Iron Maiden** cover bands in his basement when he was still in

elementary school, Yorn was so enamored by Britpop bands when he started writing his own music a few years later that he sang with an English accent. He grew out of that after hearing American indies like **Lou Reed** and realizing that, no matter how much he loved British music, he was an American. The mish-mash of early influences left an indelible mark on how he wanted to make music.

"I realized that, you know, you've got to find your own voice," Yorn says. "I think I gravitated toward being an American and presenting my songs in a way that seemed really American. I thought it was just cooler."

After graduating from Syracuse

University, Yorn followed his brothers, who are both older than he is by several years, to Los Angeles to continue pursuing music. It got frustrating at times, but he found inspiration in unlikely places. "Before I got signed, I was really kind of just disenchanted with the whole music business and the state of music—I just wasn't feeling it," he recalls. I'm a drummer, and I went out to the *Recycler*, which is like the musical want-ads, and I went to the drummer audition section and I would see ads like 'Needed: Drummer. Joy Division, Cure, Smiths' and I'd be like, 'Yeah, that's cool.' Or 'Needed: Keith Moon-esque drummer.' I would just call these people and I'd go in on drum auditions, just anywhere around the L.A. area. I'd go and I'd play with people, and it'd just give me perspective because you'd see these kids who were so into what they're doing. A lot of times it was complete crap—terrible—but they had good influences. I'd meet someone and hear a riff that they play, or anything, and I'd just get inspired by that. I remember after a few weeks of doing that—I had no intention of joining any of these bands, I guess that's kind of rude—but I learned a lot. It reignited my whole passion for music."

Around the same time, he started playing regular slots at the Largo, a club that is well-known in L.A. for its support of serious songwriters and musicians. **Aimee Mann, Michael Penn, Joe Henry, Grant Lee Phillips**—musicians who tend to gain nearly unanimous support from critics but often go unnoticed by more than the most die-hard of music fans—all had regular slots at the Largo. Soon enough, Yorn did, too.

"I kind of felt like an outsider," he says. "I remember going in there the first few times and you could hear a pin drop. It was so quiet, and there'd be some guy up there with an acoustic guitar singing these really soft, quiet songs and people would be freaking out over it. I remember just thinking it was kind of pretentious. And then I started playing there a lot and doing my thing, and I'd have all my friends there, and I felt like my crowd coming down was not the usual

Largo crowd. I thought we were turning it on its head a little bit." Whereas the musicians he found in the *Recycler* had great influences but often weren't any good themselves, the musicians he shared billing with at the Largo were often named as influences by other



"I kind of felt like an outsider..."

musicians. It was elite company, and despite feeling out of place at first, Yorn came away from the experience with a new outlook on his music.

"I think that being thrown into that situation with all these heavy musicians who were really respected in critical circles, it made me want to try to get to that level, to write songs that I felt were on the level of an **Aimee Mann**, or a **Grant Lee Phillips**, because I think they're great songwriters," he says.

He also came out of the Largo with his first bit of international exposure, after a producer for the Farrelly Brothers—Jim Carey movie *My, Myself & Irene* saw him play and asked him if he wanted to do some songs for the movie's soundtrack. He ended up giving them "Strange Condition" and "Just Another," which he

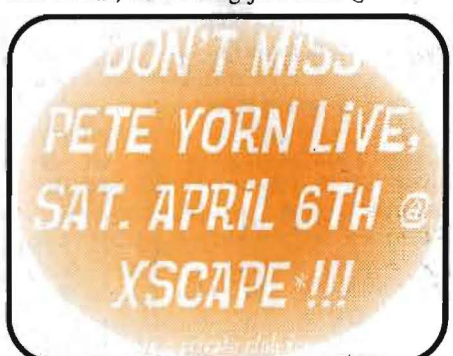
recorded for his debut. The rest is recent history, and brings us back to where Yorn is currently, which is gearing up for four months on the road still in support of *musicforthemorningafter*, but with his next musical move on his mind.

"The past two weeks that I've not been on tour and here in Los Angeles, I've just been holed up in the studio non-stop, pretty much just recording," Yorn says. "Even though there's still a lot to do with this record now, I can't rest on my laurels. Creatively, I'm totally into the next record." Like the video of "For Nancy ('Cos It Already Is)," in which Yorn gets ready to strum his guitar but thinks better of it and runs down the street in a symbolic effort to simultaneously purge and collect his thoughts, or like the car he's driving in when he hears his own song on the radio, Yorn always seems to be in motion, always changing who he is so as not to be pigeonholed as either too in the know or too out of the loop.

"It's like in *Risky Business* when Tom Cruise is freaking out about everything in his house being missing and the egg being broken and the Porsche being in the river or lake or whatever, he gets on his 10-speed and just rides his bike—just fuckin' flies, hauls ass through town," Yorn says, calling on another seemingly inexplicable influence.

"It just really shows how he feels about everything and about growing up and how tough it can be trying to please everyone."

If anyone knows how tough it can be trying to please everyone, it's Pete Yorn. But so far, he's doing just fine. ●



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WRITTEN IN BLOOD

Hard Music For a Hard
World

By John Forgach

CENTURY MEDIA : Germany's *Flowing Tears* is releasing their fourth full-length release, *Serpentine*. While this band has remained relatively unknown up to this point, a U.S. release of *Serpentine* will put an end to that. *Flowing Tears* is a four piece with full-time female vocals, blending melodic, atmospheric metal with a moody undertone. The very skilled Waldemar Sorychta produced the release with excellent results, achieving the big sound that this band's music needs. While there isn't anything extremely complex going on within the music, the band's efforts are a good platform for the vocals. There is good counter-point between the music and vocals, and I like many of the vocal hooks. Fans of bands like Nightwish and The Gathering will eat this up.

METAL BLADE : The latest installment from King Diamond is the sequel to his 1987 release of *Abigail*. *Abigail II: The Revenge* picks up somewhere where the original left off. I have every one of his releases, even a vinyl copy of the original *Abigail*, but I still couldn't tell you the first thing about the whole *Abigail* story. Anyway, you'll surely run into an entire cast of characters in any of King Diamond's drama-filled, concept laden releases - with his latest being no exception. *Abigail II* also contains the myriad of voices and vocal techniques that K. D. has perfected over the years. Mike Wead and King's longtime guitarist Andy La Rocque add serious punch to the music with

some of the best solos I've heard this year. New drummer Matt Thompson takes over on drums, while the bio states "original *Abigail*" bass player" Hal Patino is back in the line-up (Although my copy of *Abigail* has Timi Hansen on bass).

WORLDCHAOS PROD. : The band *Fatima Hill* sum their music up with four words - Female Poetic Opus Metal..... hmm - quite a combination. To give this band a fair chance, you have to consider the fact that they are a Japanese band with the almost insurmountable task of bridging the Japan to U.S. metal gap. To add to the degree of difficulty, *Fatima Hill* also sports a female vocalist. *Fatima Hill* borrows heavily from the European power metal sound. The female vocals are strong, but a heavy Japanese accent makes it almost impossible to understand the lyrics (even while I was reading them), and a constant emphasis at the end of the vocal lines made most of the vocals sound the same. Some of the moderately technical guitar playing was interesting in parts, although, the keyboards were too '80's sounding. Some small changes would have made this better, but as is, I don't see much potential for this release in the U.S..

SOUTHERNLORD : *Flight Of The Behemoth* is the latest release from *Sunn*. This is two guys with de-tuned guitars and a couple of effects - that's it, really. They strum their guitars about twenty to thirty times a minute at various positions on the fretboard. By the sounds of it, I'm not even convinced that this pair even knows how to play their guitars. This is the musical equivalent of Seinfeld proposing to do a show about "nothing". O.k., I get. No, wait a minute.... no I don't. ----- Former Pentagram guitarist Victor Griffin has formed the three piece *Place Of Skulls*. Their debut, *Nailed* is a doom laden concoction of Black Sabbath and Blue Cheer mixed together with the simplicity of early '80's metal. While the music is a little on the basic side, they have a good, raw sound that emphasizes their heaviness.

DEATHYOMIT : The cover art of *Proclaiming Vengeance* by the band *Mental Horror* is pretty cool, but it's all downhill from there. The guitar playing is horrible (and there's even a horrible solo guitar track - number six,

"Screams Of Tiamat"). The vocals are lame and the only thing the drummer has going for him is that he's fast. To top it all off, the recording and production are worthless. There, have I left anyone out? Oh, the bass player - he sucks too.

SELF-RELEASED : The band *Sol Corps* hails from Dallas, Texas. While this band demonstrates good sense by keeping their bio nice and short, they test my nerves with song titles like "Tempting Fate, Taking Chances". Over-all this band has a good sound, although they might be going after too much of an audience base. In one three song demo, *Sol Corps* plays everything from alternative to shades of death metal.

OLYMPIC : Along with bassist Dennis Carrol, the band *Dim Mak* is made up of former Ripping Corpse members Scott Ruth, Shaune Kelley and Brandon Thomas. Their new release, *Intercepting Fist* is the follow up to '99's, *Enter The Dragon*. These guys have made it their life's work to espouse the virtues of the martial art of Dim Mak. Tracks such as "Phoenix Eye Fist", "Tai Pan Snake Venom" and "Komodo Whip Shambling" (and that's just the first three tracks) will have more than fists flying with fury. *Dim Mak*'s music has a slightly unrefined Gorguts styled flair. The speed and frenetic energy of this band is tempered with a serious technical component, although they need to up the level of the guitar solos to match the rest of the music. This is good.

THE LASER'S EDGE : The members from band *Somnabulist* have had more than their share of troubling times over the past six years. Since their self-titled release back in '96, the band has had an album shelved and has seen more musicians come and go than any one person could ever possibly keep track of. With a seemingly solid line-up in place, *Somnabulist* have released *The Paranormal Humidor*. By the sounds of it, the hassles leading up to this release were well worth it. This band displays a strong understanding of the complexities of both today's and yesterday's progressive rock music. At times, the vocals from *Somnabulist* are similar to the expansive harmony stylings of YES. Musically, this band reminds me of a cross between Spock's Beard and the quirky, off the wall sensibilities of Thought Industry.

In March Utah's new rock 102-3 The Blaze gave away trips to see **Incubus** in Las Vegas and a surf fly away to San Diego with **Fu Manchu**! We also gave away tickets to **apex theory**, **Glassjaw**, **Earshot**, **alien art farm** and more.

In April listen for your chance to win thousands of dollars with the "song of the day", as well as tickets to **KID ROCK**, **PUDDLE OF MUDD**, **30 SECONDS TO MARS**, and **12 STONES**. From Utah's new rock 102-3 The Blaze!

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The Basement, Ba)(dapple,
The Item

SAT. 20TH

The Blue Collar Line,
Still Breaking Hearts

SUN. 21ST King Tree,

Electric Roots

TUES. 23 Corleones,

Hospital Food

SAT. 27TH Alchemy,

Form of Rocket

TUES. 30TH Rodeo Boys

Well, smear my ass with peanut butter and let the dog off the leash! Rumor on the grapevine has it that Mommy has been nominated for an award for the *Best New Column in a Local Rag*, by that other weekly rag whose name presently escapes me. Do you believe it? Me, Jane Dope! I must say, I was utterly thrilled upon hearing the news, so much so that I nearly wet myself. Laughing, that is. See, kids, Mommy despises these little award deals. They essentially add-up to a bunch of nob gobblers with a need to feel important, back-slapping and ass-kissing each other to disgraceful degrees, all in the spirit of furthering advertising relationships and increasing product sales.

Yes, my lovely little grubs, I'm telling you that these things are highly contrived industry marketing devices intended to impress upon us the importance of the work they do in making our miserable lives bearable. The categories and selection process of so-called nominees is extremely random at worst, very arbitrary at best, and motive should always be suspect. For example, take the Oscars this year, did Denzel and Halle win for being the best or for being black? A lot of times, in order to be selected you must know, or owe, somebody something. If not, you will after being selected, especially should you actually win anything! Gee, I wonder what they might want from me. However, since it is the season (Oscars, Emmy's, CW awards) I've decided to go along in the spirit of things and pull an awards column right out of my freshly-squeezed ass. Without further ado, let the slinging begin!

TRICK-ASS-BITCH AWARD:

Our first award this month goes out to one stubby and ill-tempered bartender over at the Dead Goat. We're not naming names, but he knows why he's the Trick-Ass-Bitch of the month.

NOTHING'S OFF THE RECORD LOCAL GOSSIP by Jane Dope

RIOT OF THE MONTH AWARD:

Always dominant in this category, once again the straight-edgers win it hands down for sponsoring the riot which ensued at the Hatebreed show on March 5th. This is a classic case of what happens when straight-edgers drink too much. I have yet to meet an 'edger' who can hold his booze. The riot was a smash and came complete with terrorist straight-edgers (chanting Al-Qaeda slogans), wounded security personnel in ambulances and broken windows. What say we do it again next year, at your parents' house? Have you hugged an edger today? It's obvious these kids know nothing about Hard Core!

BONER-BONUS AWARD:

Goes to the guy from SLC who, supposedly, won a callback at the Limp Bizkit tryout back in January. Dude, who are you? What are you waiting for? Are you under a gag-rule, or what? This is your chance to claim your 15 minutes. Contact us, we want your story!

BEST LAPDANCE/DOG:

This one goes out fondly to my guilty little pleasure, the City Weakly, who, despite our unworthiness, continue to try to cement a working relationship with us undesirables over here at SLUG. It does feel good to receive the recognition I feel I richly deserve and which I'm certainly not getting from my constituents. You can lick my boots anytime!

That's it, kiddies. If you're sad because you didn't see your band's name, you have no one but yourself to blame. Send us your gossip or rumors, true or not, and if we print it you'll win some FREE swag. I'm available twenty-four-seven on the web, write me janedope36@hotmail.com Until next time, if you see me on the street, you'd do best to step aside. Regretfully yours, -Jane

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Why is Jeremy Cardenas so upset?

He gave you the wrong phone number for Gonzo Guitars last month...

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This month, because of the huge amount of shit going on, I'm going to keep my comments to a bare minimum. Just remember the presents for my birthday on the 29th and there won't be need for harsh words. Got it? E-mail me at Kevlar7@hotmail.com and give me all the visual goodies and statements of praise and encouragement for my twilight years. Get the calendar ready as I run through April's shows.

The 6th is Pete Yorn at Bricks with opener Elbow. Read the interview with him on page 24. This show is an early show and gets over at around 9:30, thus allowing y'all to head over to Kilby later that night.

Also on the 6th is Lawrence Arms at Kilby Court. This band has a peculiar habit of playing power punk; abrasive guitars at high speeds, throaty vocals raised in aggressive emotion, engaging themes of protest, while juxtaposing it with emotional pop. Breathly vocals and jangly indie chords with progressions show that this band likes to break up the monotony of having songs that are on the same level.

The Kill CD Release at Urban Lounge with The Wolfs is on the 6th. Many of you may remember The Kill at the SLUG

anniversary party. They take hardcore thunder and mix it with progressions and changes that would make Einstein shake his head in confusion. Not too heavy, but not too wimpy, The Kill satisfies the craving of anyone who enjoys good dangerous music. The Wolfs play mod rock of The (I)NC mixed with The Damned's style. Guaranteed to make y'all shake your ass while throwing the devil horns. Also opening is locals Still Breaking Hearts.

The 8th is Gladys Patches at the Zephyr. Another band that has been deeply influenced by the nu-metal scene of Limp Bizkit, Korn, and Papa Roach. They rap, they sing pretty, then they get pissed off while they grind out the grunge metallic chords, etc. Anger and sensitivity are readily worn on their sleeves, just like the young men residing in West Valley and Sugarhouse. Gladys Patches tries really hard, on their new release, to throw new ideas into a music genre that's been flogged to death.

Supersuckers return to SLC with their country western extravaganza on the 9th at Liquid Joe's. Instead of doing the rock show they are doing their honky-tonk set to show that they have creative genius in other forms of killer music. This should be interesting, since their live rock show is legendary. Opening is Jesse Dayton, leader of the rockabilly outfit Road Kings. People may remember him opening for Mike Ness a few years back. Solo, Dayton plays passionate ol' style honky-tonk that is emotionally inspiring, so be there early.

The 10th features atmospheric and tantalizing sounds at Xscape with Spiritualized. They bring their stylistic tranquil rhythms to the stage of the for-

mer DV8. Opening is Black Rebel Motorcycle Club, who are amazing live. Taking a cue from the greatest psychedelic bands of yesteryear, this band from San Francisco makes the shoe gazer bands smile with satisfaction with their ethereal guitars and surreal beats; sure to make one's head float into a Nirvanic trance. Make sure to get there early.

On the 12th is SLUG's localized show featuring Triggerlocks, True Grit, and Rodeo Boys at the Urban Lounge. This will be an all country/honky-tonk show, a first for localized. I want to repeat once again that honky-tonk is not hat-band crap like Garth Brooks and other squeaky clean acts out there pretending to be country. The bands at this localized put the anti-social messages back into this form of American rebellion and temptation. Support local country!!!

Those insistent on seeing nerd rock in the same veins as Weezer, Red Planet and locals The Downers might be interested in Ultimate Fakebook playing at Xscape on the 12th. A band that fronts their image and sound with a lot of emotional pop that would make eighties bands blush. Opening is The Plus Ones, which feature members of Mr. T Experience. Also opening is Duvall, which features members of Smoking Popes and Alkaline Trio.

Another great local band that I never tire of writing about or seeing, is Erosion the kings of dark sonic art. They will be at Todd's on the 13th for those who want to get their fill of demented and beautiful music that shreds the hearing (bring ear plugs, trust me) and sanity.

While the latest craze of eighties synth-pop has reached a peak with the return of KJQ and mindless mainstream stations like Star-something or other have added the likes of Thompson Twins to their format, many have forgotten one of the greatest from that time period, The Church. They will return to Zephyr on the 13th to give a nostalgic fix to those who remember "Under the Milky Way," "Reptile," "Tantalized" and other great songs that are practically "80's radio" unknowns.

The 15th has a band with one of the longest names I've ever seen. Playing at Kilby Court will be... And You Will Know Us By The Trail Of Dead. Whew!! Actually that's a pretty fucking cool name. A band that knows how to play with aggression while retaining a sense of melody, these guys know what its like to write epic songs. Anger is vital to their music but with their latest they have captured all the essence to the emotions that are linked with it. Live these guys go off like a war movie with scenes of utter chaos, destruction and fury.

The 16th has The Shins, Fruit Bats, and Busy Signals at Kilby Court. Fruit Bats remind me of lazy summer days, sitting on the patio watching night come down while sipping vodka lemonades. Pristine and tranquil acoustic guitars, mandolins and banjos with soulful vocals that drift lazily with a harmonic baritone. The Shins are a Sub Pop band that takes mid-western indie pop and alt-country to dizzying heights. Infectious jangly numbers that bleed with diverse acrobatics both laid back and upbeat. The Shins are a favorite among many music critics.

Also on the 16th at Lazy Moon is the



BLACK REBEL MOTORCYCLE CLUB

band Ordinary K. A group that thinks it's a backing band to either Beastie Boys or James Brown. Surprisingly, they don't come off sounding like white boy hippie funk, just a bunch of real hip-hopping funksters. Dance yo' butt off and get hip with all the fly chicks while the band gets down with their sultry jams. They's got's the scratching D.J., trashy horns, the 311 white boy raps with the phat bass boogie. Word!!

Death Metal to worship Satan to on the 16th at Xscape, in the form of Cannibal Corpse, Dark Funeral, Incantation and Pissing Razors. For those who are able to hear the differences in their musical style, prepare your altars and ceremonial knives for a night of insanity and dark pleasure (please don't send demons after me).

The 18th features the one man band known as Custom at Xscape. For those who loyally follow the radio and like the happening new bands that the radio exposes for the dummed masses, then most will recognize the one hit wonder by Custom as the novelty song, Hey Mister. Custom (the dude) sings about how he likes corrupting some rich guy's young brat sexually in back of her new Volkswagen. Provocative way to sell records? You be the judge at his concert when Custom performs all the instruments himself. (He's a one man band, don't ya know).

The real show is Devilwide, or is it Doublewide, opening for Three Deuces at Liquid Joe's also on the 18th. If you liked this greaser band's old set, then their new set will leave you stunned and by the end have you crashing into the walls in a incoherent saunter.

Also on the 18th is The Ladybug Transistor, a group that is tasteful structured pop would that make the Beach Boys fill at home. Beach Boys, you say? Well, like those guys, Ladybug has catchy melodies and hooks that are complexly structured. The date is still tentative, but chances are that it will be at Kilby, since last time they played here they played there. But keep the eyes and ears open for news.

The 19th has a show that really doesn't need to be mentioned. Probably the best lineup I've seen for a concert in a long time, (and no it's not Blink 182, Green Day, and Jimmy Eat World; what the hell's wrong with y'all?), I'm talking about the rocking sounds of Rev. Horton Heat, the

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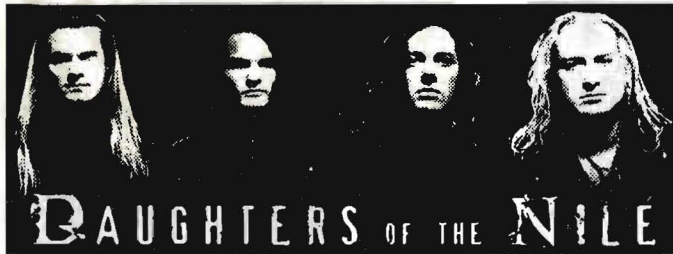
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motorpunk of Nashville Pussy and the psychobilly b-movie terror of Tiger Army at *Xscape*. This show will sell out, so get tickets early.

A Great indie show at *Kilby Court* also on the 19th with the bands Xiu Xiu (from the Kosher Label) and Hella. Xiu Xiu are from San Jose, California; this four piece band consisting of two guys and two girls, plays an assortment of instruments, including a mandolin. They exhibit constructive art in a musical form.

Former Goth locals *Daughters of the Nile* are going to be back in town on the 20th at *Burt's Tiki Lounge* and the 21st at *Sanctuary*. Influenced by all time greats like Christian Death, Fields of the Nephilim and The Damned, the *Daughters* musical persona and compositions harkens us back to the days when gothic bands possessed creativity, excitement and freshness. Something that many bands from all genres have forgotten. Support former local music.

The 20th also features *Wolf Colonel* and locals *Chubby Bunny* at *Kilby Court*. *Wolf Colonel*, a band from the K records label, fluctuates between one man and his guitar to a full on rock thunder. Described as "A blend of Beatlesque hooks and heavy, yet melodic, riffing", *Wolf Colonel* should give fans of different musical genres a deep sense of satisfaction.

Traditional gypsy music with an avant-garde art house flair? That would be the best way to

describe *Firewater*, a band that features former front man of *Cop Shoot Cop*. *Firewater* has more pop sensibility and less deconstruction than *CSC*, but *Firewater* amazes and strikes the heart of musical genius. When they perform at *Liquid Joe's* on the 22nd you will be exposed to a band that writes music which crosses many boundaries while retaining many catchy and recognizable melodies.

One of the best and beautiful live bands is coming to SLC on the 23rd at *Xscape*. I saw *The Beta Band* open for *Radiohead* in Vancouver last year and their performance was absolutely stunning. Many will recognize one of their songs as being played by John Cusack in the movie *High Fidelity*. They play sensual dance music that places itself above and beyond any genre out there. Trance filled nuggets of pure art that are pleasing to anyone who enjoys sensitive music that is neither cliché, cheesy or boring.

Those who like wimpy acoustic tunes that are designed for boys who want to get into girls' pants because they are such sensitive art guys, will want to see the return of the melancholy band that practically defines emo, *Pedro the Lion* at *Kilby*, on the 25th.

One of the most bizarre and original

bands is performing for two nights. Taken hostage and forced to be a slave, a lone person moans about the inhuman treatment he has received by rebellious musical robots. While the robots, actually playing all the musical instruments live and on disc, kick out the jams, the costumed human sings and cavorts around the stage, much to evil robots pleasure. Sound bizarre? Then check out *GWAResque Captured! By Robots* at the *Urban Lounge* with locals *The Wolfs* and *Red Bennies* on the 26th and the 27th at *Burt's Tiki Lounge*. Make sure to bring a date, they'll love it!

Returning for another night of boot stomping fun is former *Stray Cats* stand-up bassist *Lee Rocker*. Playing for two nights, the 26th and the 27th, at the *Dead Goat Saloon*. Get the hair slicked, the cowboy shirts buttoned, the pants cuffed and prepare for a night of swaggering with *Lee Rocker* who hasn't forgotten about traditional rockabilly.

The show that falls on my birthday, the 29th, is at *Kilby Court*. Dripping with sugary syrup, *Schatzi* is a fun group that proudly declares that they are an indie band that loves the bounce of driving beats, bittersweet vocals and fuzzy guitars that are meant to accent how happy they are with everything cute in the world. *K7* will be there rocking out in an attempt to forget how over the hill he is now.

And the last show of the month is *The Pavers*

at *Burt's Tiki Lounge* on the 30th. A band that describes themselves, as "rocking so hard that even the crack addicts call the cops on them for being so loud." Loud is true, and on their latest release the guitars are so way up front in the mix that they come down like a sledgehammer on the skull. The frontman used to sing for *ALL* and his vocals are very snotty and noticeable in the combustible cocktail that these guys throw out from their instruments.

Well, that is it with another HUGE month of shows for you, the adoring masses. Last note, there is the return of outer-space surf maestro *Dick Dale* at the *Zephyr* on the 1st. His latest offering is full of instrumental guitar segments of psychedelic tantrums meant to be ingested with low lights and bong hits. Also, on the 1st is *Leftover Crack* at *Kilby Court*, a *Hell-Cats* recording artist that were member at one time of *No Commercial Value* and *Choking Victim*. A tight knit ball of politically conscious power punk, *Leftover Crack* will be a refresher course for those who get their schooling from the streets. They are joined by *The Catheters*, who opened for *Murder City Devils* a few years back. Until next month, keep the letters coming and will see y'all here next month for all the goodies of May.



GALLERY STROLL

WITH MARIAH MANN

It's Free, Yes I said FREE! The third Friday of every month is *Gallery Stroll* and the galleries stay open late for us working folk. From 6pm to 9pm you can stroll through the galleries and check out art, socialize and possibly leave with more understanding of the Utah art community. All for FREE! This month we have several amazing art shows to stroll through and be touched by, here is a few that I've got to check out and so should you.

Display, a multimedia company turned art gallery will host works by *Valerie Martinez* with the help of *Derek Dyer*. *Derek* was approached by *Donnie Martinez* after her daughter *Valerie* was murdered last year. *Valerie* had always wanted to display her art in her own art show. In an attempt to heal and allow her daughter's dream come true, *Derek* and *Donnie* have put a show together in *Valerie's* honor. The painting were all done by *Valerie* before she passed on and give the on looker a brief look and *Valerie's* life, loves and ambition. This show runs Friday April 19 for *Gallery Stroll* 6pm to 9pm 400 West *Pierpont Ave*.

Art Access II Gallery will be showing "At The Crossroads," featuring 22 digital paintings and drawings of *Harry G. Taylor*. *Harry* is well known for his wood block prints. This will be the first show of his digital work. *Taylor* chose the *Crossroads* exhibit because of the many crossroads he has faced most recently with *Lou Gehrig's* disease. Losing the use of his left arm *Harry* was not able to make his block work anymore, and at this crossroad, he moved on to digital works. You can see *Harry's* latest work at *Art Access* from April 1st through April 30th with an opening reception on *Gallery Stroll* night April 19th from 6pm-9pm, 339 West *Pierpont Ave*.

The art students at the *University of Utah* will have their works on display at the *University of Utah College of Fine Arts*. This show will be juried by the faculty of the *University*. There will be plenty of art, food and music. Again it is free and runs April 18th starting at 6pm

12 Artist 12 Styles, will show at the *Meats Gallery*. The title of the show might explain the details but not the exciting works you will see. *Jason Zimmerman*, *Alex Evans* and ten other artists will be displaying their most recent works. The show runs April 1st through the 30th with the reception on the 19th starting at 6pm. *Meats Gallery* is located on 1700 S. 300 E.

Art Access Gallery (the original) will have *Lenka Konopasek* and her "Memory Game." The images in *Konopasek's* painting are solid glimpse of her memory. They pose the question of what is real and what was just your memory of the reality. *Lenka* mocks the reality of real objects by imitating them and copying them. A defiant must, must see! *Art Access* is located at 339 West *Pierpont Ave*

The *University of Utah* will host the *SLAP Film Festival* sponsored by *AASA* and *PISA*. The event will run from April 7th to the 13th with different films every night. Most nights the show begins at 7pm. The films span all ranges of the spectrum and all types of film making. For more information you can email Daphkraw4d@aol.com

There is so much local art and music to be seen in Salt Lake, get out there and do it. Remember *Gallery Stroll* is FREE. As always there is no way this could be a complete list. If you would like to see your favorite gallery in this article email me at mariahm@worldstrides.com

SUPPORT LOCAL ART!!!!!!

by Ryan Michael Painter

Glitter, Gutter and Trash

Various Artists

Everything You Wanted To Know About Twisted Nerve...

Beggars Banquet/Twisted Nerve

Twisted Nerve Records is Damon Gough (aka Badly Drawn Boy) and Andy Votel's lovechild. This 19-track celebration of their label's first 30 releases includes rare and new tracks from Badly Drawn Boy, Andy Votel, Alfie, Mum&Dad and DOT. The simplistic approach and feeling that the artists bring with their songs give the compilation feel a cinematic journey of no-frills acoustic rock with the occasional shoegazer element. Highly recommended to anyone who is looking for the next step on the UK indie/folk evolution.

Indigo Girls

Become You

Epic

Surely there are thousands of acoustic duos that on paper look exactly like the Indigo Girls, but there was always something about Amy Ray and Emily Saliers that set them apart. Then *Shaming of the Sun* and *Come on Now Social* came along and derailed their genius. *Become You* is a welcomed step back to the sound of earlier days. The sound is stripped back again, reminiscent of their first three albums. It isn't as astounding as *Swamp Ophelia* but is easily their best material since.

Beth Hirsch

Titles & Idols

IK7

You may recognize Beth's voice from Air's Moon Safari and like Beth Orton and Caroline Lavelle (both of which worked with electronic wizard William Orbit) her solo material is closer to folk than it is to anything electronic. Like Orton's releases these are acoustic guitar and vocal driven songs that come across beautifully rather than lethargic and boring. Perhaps this will hold you over until Orton releases her long delayed new release.

Her Love Filled The Room

Love, Hate & Digabit

Mousety

Purposely, to be acoustics reminiscent of something you would hear from Shannon Wright or a stripped back Ben's Love. Hate & Digabit is a stark and honest

emotional album with diverse influences from the likes of Hank Williams and Julian Cope. The sort of music you'd expect to hear in a coffee shop; only better.

Virgin Black

Sombre Romantic

The End

Normally if you describe yourself as "black and gothic metal with soaring operatic vocals and symphonic interludes" I'm going to tell you to go to hell. If your band is called Virgin Black I'm twice as likely to just throw your album in the trash bin. However Sombre Romantic is actually a rather interesting album that outshines its initial description. The music is well composed and when the vocals aren't trying to out creep Marilyn Manson they overcome the over the top lyrics.

Fad Gadget

Best Of

Mute

A great 2CD compilation of singles, b-sides and remixes from one of the early pioneers of electronic music. Sounding at times like early Gary Numan and pre-Twitch Ministry Fad Gadget should have scored a number of club favorites but somehow have been pushed into the margins since mastermind Frank Tovey decided to start recording under his own name in the mid-80s. A must for anyone looking for a crash course in analogue wizardry.

Echoing Green

Evergreen Collection: 1994-2001

A Different Drum

Another solid 2CD compilation packed with singles and remixes. Typically I prefer my synthpop to have a bit of bite to it but Echoing Green are one of the few sugar-synth groups (ie. Anything Box, Ladytron, and Joy Electric) that don't over-sweeten and give me an upset stomach. This is the sort of material that KJQ and any radio station claiming to support synthpop should be pushing rather than 1987's top dance hits.

Shelley Devoto

Buzzkunst

Cooking Vinyl

The basics: Pete Shelly and Howard Devoto formed Buzzcocks in 1976 and Devoto left

soon after to form Magazine. They haven't worked together since; until now. The result: Buzzkunst is a cross section of punk, early 80's electronica, and strange atmospherics a la Warp Records with vocals that are just as varied. At times the album sounds a bit schizophrenic but ultimately it is a great hybrid of styles from two writers who obviously know how to write a great pop song and then some. In anyone else's hands this probably would have gone astray.

Cosmicity

Pure

A Different Drum

Cosmicity's last album *The Binary Language of Love* didn't impress me. According to *Pure's* liner notes Mark Nicholas (aka Cosmicity) didn't like it much either. *Pure* is far and away a vast improvement by way of Nicholas putting some heart into this one. Like its title the album is fairly simple in that it is a collection of synthpop tunes (many of which still obsess about sex too much) that are full of hooks. Sometimes I think Nicholas is taking it all a bit too seriously but in the end no one really loses. Synthpop enthusiasts check it out even if past releases left much to be desired.

Appliance

Imperial Metric

Mute

Rarely do you come across an album that feels like it simply happened, unforced and somehow ended up fully realized. First listen I didn't get it. I thought its tempo was too restrained for its own good. Later I found I love this album for the same reason I initially dismissed it. It is electronic without sounding all clubbed up (there are unobtrusive guitars throughout as well) and is too intelligent to be dismissed as a quirky pop record. Merge the atmospherics of Boards of Canada with a deadpan vocal full of self-assurance and throw in some great hooks and you might start to get a sense of what Appliance have got going on. I'm full of envy.

Every cycle has a beginning and an end. I started writing the Modus Operandi column for SLUG in January 2000, and I'm sorry to say that this issue, April 2002, will be my last. Looking back over the last two or so years I realize how many of my idols I have had a chance to interview and meet because of my standing as a writer for SLUG. Nivek Ogre, Martin Atkins, Bryan Erickson, Sascha Konietzko, Tim Skold, Daniel Myer, and a handful of others. I'm sad to see it go, but the time has come. I'm leaving you all in good hands. Yes, Modus Operandi will still go on, only without me at the keyboard. Oneamysseven has been a part of the SLUG family for some time now as well as doing the layout for M.O. and is one of the biggest music lovers that I have the pleasure of knowing. She is a good friend and I'm sure she'll be successful at the hand of Modus Operandi's first face-lift. Now to leave you with the most opinionative that I've ever been. Goodbye to all.



KMFDM
Attak/Boots
Metropolis Records
Rating: 2

First of all, cover songs as singles are a bad sign. Second of all, singles like this are what keep me believing that cover songs are bad singles. Typical bullshit. Yeah, yeah. I know, "These boots are made for walkin'". Luckily the full length effort (emphasis on EFFORT) isn't as bad as the Boots single, however it's not all that thrilling either. When I first heard that it was going to be released the first thing that came to mind was "paycheck". Now that I've actually heard the album, I still believe that "paycheck" was going through the band's mind. KMFDM had a spectacular outro with Adios, and a very good follow up with the MDFMK release, but now it's gone too far. Sascha is really the only one left, and although he played a big role in KMFDM, the project is still missing members that made KMFDM what it was, and what it no longer is.

Electric Hellfire Club
Electronomicon
Cleopatra Records
Rating: 0

And I thought that the new Apogygma Berzerk was the worst thing that I had heard thus far into the year. This is just as bad, if not worse, in a crappy "satanic" kind of way. These guys are barely utilizing electronics in their music anymore, let alone using guitars in any sort of good way. Yes, yes, we get it already. You're evil, we know. You've sold your soul, good for you. You're overweight, middle-aged, and oblivious... get over it.

VNV Nation
Future Perfect
Metropolis Records
Rating: 1

One thing that I see different in VNV Nation from other projects is that their material seems to be so motivational. Most write about fiction, relationships gone bitter, sappy love songs, et cetera. Something you would listen to when you feel depressed or angry. VNV Nation seems to have this "early bird catches the worm" overtone, an annoying essence of inspiration and pseudo feeling. Obviously their first two full length releases weren't enough, so with their third they're still going on about the same old stuff. No new point to put across, no new stories to tell. Well written, but predictable and typical.

Nine Inch Nails
And All That Could
Have Been/Still
Nothing
Rating: 3.5

And All That Could Have Been is a compilation of live tracks played on the band's Fragility 2.0 tour, and Still is a reconstructive outlook of some of the tracks that were performed during the tour. I'm not one of those closet Nine Inch Nails fans. I know that most of you out there say they suck because it's become a household name and it's not "cool" to like them, but in reality you're singing along to Pretty Hate Machine in the shower. The live album is nothing more than okay. The DVD is much more interesting because of the footage and it's just a little more appealing to watch it at the same time. Other than that it's just live; no big deal. The tracks on Still are not along the lines of traditional remixes. More of a new renditions. Re-recorded versions with a lot of piano and more basic instrumentation. Definitely something different that will make it interesting to see where the band will go from here.

D.H.
engineer

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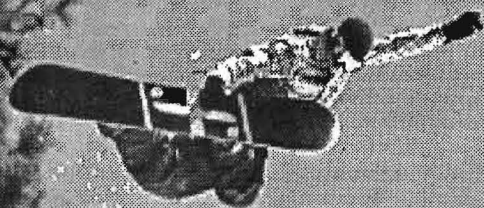
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SUBTERRANEAN SECT

TODAY IS THE DAY – IN THE EYES OF GOD

"On their fifth full-length recording, TODAY IS THE DAY transcend metal and hardcore stereotypes, chiseling out 20 sonic sculptures from a primordial block of pure hate. The ordained trio invoke riffs of jagged chords, rhythms that pulverize solid rock, clouds of resonating feedback, and tortured screams like that of unfortunate souls doomed to receive the falling sky. With "In The Eyes Of God", TODAY IS THE DAY have skillfully positioned themselves as a lawless musical beast, thriving on a regressed state of human emotion, absorbing negative energy and spitting it back into the listener's face with the subtlety of the world's end. If the millennium indeed brings the downfall of humanity, "In The Eyes Of God" will be the funeral march for the masses. TODAY IS THE DAY on the road with MOTORHEAD and MORBID ANGEL!!



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Never before has a band been in such a position to prove themselves to the world, and never before has Angel Dust's music been such a force to be reckoned with. "With a sound that is lush, powerful and accessible, Angel Dust is well suited to take full advantage of the world-wide musical renaissance."

- Hit Parader



BLIND GUARDIAN – NIGHT AT THE OPERA

The brilliant new release features vivid imagination, expert song writing and top-notch musicianship. Everything you would expect from the masters of majestic metal!

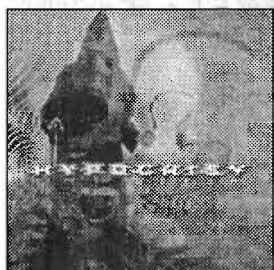
"Blind Guardian is the most musically significant band since Iron Maiden."

Features bonus track!

- Metal Maniacs

IMMORTAL – SONS OF NORTHERN DARKNESS

Grim, haunting vocals, crushingly brutal guitar riffs, pounding bass thunder and murderously precise drumming all come together to make Immortal a mighty juggernaut of black metal superiority. Immortal's frosty fierceness have made them legends and Nuclear Blast is thrilled to finally bring the mighty Immortal to the masses with their most superior and phenomenal release to date, Sons Of Northern Darkness.



HYPOCRISY – CATCH 22

Hypocrisy have always been a constantly evolving musical machine and Catch 22, produced at Abyss Studios by Hypocrisy's main madman Peter Tagtgren, continues this trend by building upon their solid and unmistakable sound, incorporating more diverse influences while remaining true to their brutal roots. Hypocrisy's brilliant new release will leave little doubt in anyone's mind as to why Hypocrisy is highly respected by their peers and worshiped by heavy metal fans the world over.

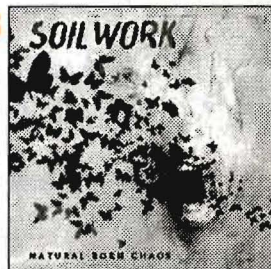


ARCH ENEMY – **WAGES OF SIN**

Wages Of Sin boldly captures Arch Enemy's ravenous temperament for stunning brutality in sound and speaks to their unparalleled ability to embrace new paradigms that exemplify their defiant leadership! Two CDs for the price of one – EIGHT bonus tracks & TWO videos! ARCH ENEMY'S latest studio album "Wages of Sin" with bonus disc out April 2nd.

SOILWORK – **NATURAL BORN CHAOS**

Soilwork effectively combine the technical proficiency of bands like Carcass and At The Gates with the melodic power of veteran acts like Judas Priest and Iron Maiden to create unique, catchy tunes with undeniably memorable hooks. Natural Born Chaos continues down the same musical path as A Predator's Portrait with more mature songs and catchier hooks. Soilwork, in firm control of their destiny, are poised once again to take the metal community by storm with their newest masterpiece, Natural Born Chaos!



TEETH OF LIONS RULE THE DIVINE – **RAMPTON**

A CRIPPLING Doom-Death metal assault from members of: Cathedral, Iron Monkey, sunn, Khanate, Goatsnake, and Burning Witch. Production courtesy of sub-sonic high priest: Billy Anderson.

GRAND MAGUS – **GRAND MAGUS**

10 tracks of classic, blues lead doom rock--featuring vocalist JB who doubles as vocalist for Spiritual Beggars! IN STORES APRIL 16!



SUFFOCATION – **DESPISE THE SUN**

New York death metal legends SUFFOCATION are one of the most influential bands in the history of extreme music. The band's final testament, the unbelievably powerful Despise the Sun is also their most accomplished material. Experience the recording that has been called "metal's most extreme moment" - Despise the Sun!!

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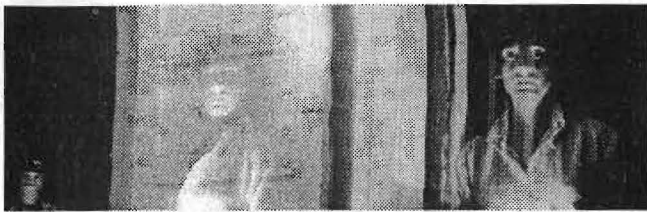
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SHORT, SHORT STORIES by JD Zeigler

Dispirited

They were the three most profoundly bored ghosts that never existed. They always haunted the same three small rooms, appearing only on her birthday while she was out somewhere celebrating and having a good time.

"At least we have each other," sighed one disappointed spirit.

"Yeah, too bad we all look alike, stupid," sneered the other two.

One of the fateful women picked up the baby and tasted its soft cheek. "Mmmm, you look good enough to eat," she whistled in his little pink ear.

The child was so young that the aroma of umbilical cord still wafted from his warm body. The ancient perfume of dried blood - rusty iron tang, mixing with the sweet new odors of baby powder and sour milk.

"Leave some for us!" cried the other two women.

Baby Cakes



JD Zeigler was a columnist for her college newspaper before receiving a BFA from the University of Rhode Island. After receiving her degree, JD worked for an engineering firm doing prototype computer graphics (pre-photoshop, quark, etc.). Later she took up full-time painting and freelance photography. While working as a camera operator for a local television station, JD began collaborating with local artists to make music videos (one of whom went on to write the film "Erasure"). This is how she met the

award winning snare drummer and future husband, Rick Zeigler. They lived in New York City, where JD was a graphic artist/map maker for NYC. She was responsible for removing the historic but no longer existing Ebbets Field from Brooklyn maps. After 8 long grad school years in Illinois, the Zeiglers and their son moved to Salt Lake City where JD studied at the Zen Center and became a Buddhist monk. In 1995 the couple started their own business - Salt City CDs. Their shop became the most comprehensive

record store that Utah has ever seen. Acting as a part-time record store clerk and full time mother, JD continued to perfect her writing style- particularly the short story. Today Jeanne continues her craft, dividing her spare time between family, writing, painting and ceramics. The Zeigler Family has relocated to Indianapolis. They plan to open a new version of the record store- Indy CD and Vinyl. JD Zeigler has contributed narrative writing to SLUG since 1997.

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THURSDAY

GOTHIC UPSTAIRS:

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*The Exploding Plastic
Wookie Experience*

FRIDAY

INDUSTRIAL UPSTAIRS:

DJ Reverend 23 &

DJ Unit:1-amy-7

GOTHIC DOWNSTAIRS:

DJ Evil K & DJ Jacob

SATURDAY

A MIX BETWEEN GOTHIC &
INDUSTRIAL ON BOTH FLOORS

*DJ Delilah, DJ Evil K & DJ
Pele*

Wednesday, April 10

Gothic rock stars Second Skin in concert downstairs with Violet Run.

Doors open at 9:00 PM, \$5 at the door. Dancing upstairs all night.

Saturday, April 13

Assemblage 23 with Noxious Emotion and Symbiont.

Tickets \$15.00 advance; \$17.00 day of show, available at MODified music (247 E. 900 S.)
and Sanctuary. Doors open at 9:00 pm, dancing upstairs all night.

June 6 - 9

Dark Arts Festival www.darkarts.utahgoth.net

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Alien Crime Syndicate

XL from Coast to Coast
The Control Group

The problem with pandering to the teenage demographic (There's no other demographic I'd rather pander with myself) is that you're likely to have to pen some pretty retarded opuses that may end up sounding a tad trite in 5-10 years should you achieve lasting popularity, which is why you're targeting the teenagers. A prime example is Rocket from the Crypt. I was thoroughly impressed with their live set last year at DV8, they were a well-oiled touring and killing machine. So, when I found their first disc "used" at Salt City last week, I bought it. It's a great disc but the song about the fart-master was almost too much to swallow. This is the latest offering from the dude that used to head-up the Mleces. I didn't like them either. Don't bother, unless you like Ozzy and the Motley Crue...

-Old'sCool

And You Will Know Us By the Trail of Dead

Source Tags and Codes

Interscope

They say the only things in life are death and taxes, and they come together on the IRS's favorite day of the year when this group comes to Kilby Court April 15. With medieval artistic motifs and epic themes on songs like "It Was There That I Saw You," "Another Morning Stoner," and "Baudelaire," this band's sound just keeps getting bigger. This is one instance where major label production works to the band's and the listener's benefit. This is one band that has it all: driving power riffage and drumming together with emotional depth and subtlety, and a sound that is so far beyond labels like post-punk or emo that it can't be categorized. When they call one song "Monsoon," they aren't shittin' you.

-Stakerized!

Anti-Flag

Mobilize

A-F Records

Most of the songs on here circle around September 11th, especially songs 1 and 8. It's Anti-Flag, what would you expect? The first half features all new material with a lot of soon to be classics. The latter half is all live tracks from Underground Network. There are even a few secret tracks including a cover of that obnoxious "Because I Got High" song. Now it also comes with a free 21 track CD with a song off every album recorded on AF Records. This album is money well spent folks.

-Matt Bruce

The Boggs

We Are the Boggs We Are

Arteria Rock

From looking at the cover you'd guess that the Boggs are the latest indie rock stars, all lounging in their undermused-dich on a disheveled couch somewhere. One of them is even reading Shout magazine with the Strokes on the cover, for chrissakes! But it's old time American music from centuries before, complete with fiddle, banjo, harmonica and even washboard. This succeeds where some other recent attempts at the musical version of historical re-enactment fail because songwriter/vocalist Jason Friedman doesn't try to replicate lyrics of days gone past, but invents new melodies

with vintage instrumental cloth. The group got their start playing on Brooklyn street corners for spare change. Even in the most urban place on earth the rural calls out to people. "The Airborne Station's" "Take me to the airborne station/take me from this ground./Rid me of all earthen matters/Raise me from this sunken frame" has extra poignancy after 9/11, and even without that context it's positively Biblical.

-Stakerized!

Bracket

Live In A Dive

Fat Wreck Chords

This is the second disc in Fat's "Live In A Dive" series. These guys are just too much for me. The disc has good sound quality and even a video of the live footage. It comes with a comic that is mildly amusing.

-Matt Bruce

John Brodeur

Tiger Pop: Songs of John Brodeur

Mr. Duck Records

Albany, NY's John Brodeur isn't enamored of some kind of twee pop music that doesn't have any muscle, but his "Tiger pop" is a grand musical vision that isn't seen much anymore. "Infected (so in love with you)" is unabashedly romantic, its big drumbeat pounding like an afflicted heart. Though with most all great pop, its very title is infected with irony. He plays all instruments except percussion and oscillator, which sounds similar to a thremmin, and gives this disc some of the same feeling as Wilco's Summerteeth. "Remains of a Heart" is both sad and joyous at the same time, a bittersweet taste that's always timeless.

-Stakerized!

Coheed and Cambria

The Second Stage Turbine Blade

Equal Vision Records

There is nothing better than a concept album, and these guys are trying hard to pull it off without sounding cheesy. After a couple listens, I finally hit upon what these guys are trying to sound like: Into Another and Rush. I'm not saying it's bad, quite the contrary, these guys are experts at what they do, and that's playing engaging and bombastic tracks. But, their lead vocalist tries hard to produce that operatic voice that the above bands perfected. At other times, he sounds like those nasally kiddies of late, but the vocals don't drag down what is one of the most interesting emo-core discs of late.

-Kevlar7

Laura Dawn

Believer

Ecstasy Records International

Laura Dawn has the voice of Dido and lyrics of some monster trash. One lyric went something like "you were my friend until you became a crackwhore..." How ghetto is that? What do you expect from a girl from Iowa who moved to New York to try and be Madonna? A girl with a great voice and shitty lyrics. Perhaps the writers for Britney Spears could lend her a hand.

-Echo

Dealership

TV Highway to the Stars

Keiki Records

This poppy, peppy San Francisco power trio scores points up front by being included on two Cool Beans zine compilations (#11812 for the obsessive). They combine some moments of distortion with mixed-gender soft-keyed vocals that occasionally rise in intensity to grab the listener and won't let go. "TV Heart," "Model Mortal" and the French lyrics of "Toujours Ta Fille," are as subtly addictive as a TV show but you don't feel as sullied, but somehow refreshed. Like Stereolab without the self-conscious hipsterisms.

-Stakerized!

The Detachment Kit

They Raging. Quiet Army

(The Self-Starter Foundation)

With audible influences like the Pixies, At the Drive-In, Fugazi, Jawbox, Built to Spill, The Promise Ring, Pavement - hell, you can hear nearly every thread of the past 15 years of indie rock at some point on *They Raging. Quiet Army* - The Detachment Kit prove they're studious disciples of that which they seek to create. "The Eupho Questio" loops in quiet desperation until exploding in a clang of white guitar noise that bolsters Ian Menard's high tenor scree. Menard proves himself a charmer of such vocal posturing, and the band follows suit: "11.22.63" is the best song Fugazi never wrote; "High Seas" laughs at its own bleeding; "Hurricane Designed for People" inexplicably races recklessly without losing control; and "The Illustrious Daniel Boone: Pioneer of Social Ingenuity" is a pulp epic without the pompous parable. *They Raging. Quiet Army* sounds familiar throughout, but in a way that makes you know that The Detachment Kit are good enough to learn from their influences rather than plagiarize them. And when you find out that the album was recorded in one day - well, you'll have no other option than to profess lifelong devotion to the power of spontaneous youth.

-Shan Fowler

Dryspell

Kitty Porn

Legal Records

Another reason why you don't pick a CD by the name or the album, band or by the cover. They always end up sucking some ass.

-Echo

E.A.R.

Continuum

Space Age Recordings

Continuum is the continuation of Sonic Boom's Experimental Audio Research space drone. Boom's drone experiments go back to his more rock oriented Spacemen 3 days. They even went so far as to credit avant improv pioneer Lamonte Young's theories on the Spacemen's "Dream Weapon." *Continuum* is drone syndicate music set against the backdrop of space. Whether that space is astral or physical may be up to the listener's mood. Limited and in a two-tone jewel, Sonic Boom is producing electronic lullabies that sit nicely in the bedroom shelf.

-Davey Parrish

Elf Power

Creatures

SpinArt/Sugar Free

If you just looked at the song titles on Elf Power's latest, you might think that the erstwhile Elephant 6 group is strictly for

the local Medieval Times Reenactment Society set. Likewise, the lyrics get dopey on songs like "Let the Serpent Sleep," "Everlasting Scream" and "The Creature," but those songs - the first three on the album - are each beautiful creations. "Let the Serpent Sleep" has a backbeat and tambourine tap that'll take you back to the Velvet Underground. The pretty feedback of "Everlasting Scream" bounces like those glory days when glam gave way to punk. "The Creature" has the subtle organ hum and guitar chiming of melancholy French pop. And there are eight more on *Creatures* that'll keep you just as cozy. Andrew Rieger's voice is almost too monotone, but the warm musical hues that weave in and out of these classic-sounding pop gems more than make up for the vocal understatement. *Creatures* is not the staid Brian Wilson-worshipping fare we've come to expect from E6 groups of late, and that's not just a good thing, it's possibly the best thing to come out of that retro camp in years.

-Shan Fowler

Fantomas Melvins Big Band

Millennium Monsterwork

Ipecac Recordings

Recorded on New Years Eve 2000, this Ipecac Recordings release, *Millennium Monsterwork* is the meeting of two major musical masters. On one side, Patton's death metal/cartoon music: Fantomas and in the other, Ipecac's infamous post-punk trio: The Melvins. Like Fantomas' self-titled debut in the spring of 1999, this record has nothing but noises. I mean, noises in a good way. Mike Patton once again shows all his vocal skills screaming, mumbling, and even sometimes singing. Proving why he's acclaimed one of the most creative vocalists in the world. Other Fantomas members include ex-Slayer's Dave Lombardo (Drums), Melvins' Buzz Osborne (Guitar), and Mr. Bungle's Trevor Dunn (Bass). If you just know Mike Patton from his work with Faith No More, this record might shock you.

-Marcus Pires

The Ghost

This Is a Hospital

Some Records

Based out of Berkeley, CA, The Ghost rip it up with their debut release *This Is a Hospital*. Recorded with famed producer Steve Albini (Nirvana, Big Black, The Pixies) at the helm, this gem rocks from start to end. Howling vocals, wailing guitars, and unnerving lyrics set the tone on the opening track "Death By the Bay." The entire album progresses in a similar manner. My favorite song "Red Slippers Red Wheels" made my lips quiver, and my eyes fog with tears. This is emotionally charged music played with brutal honesty, and harnessed intensity. An absolute must for every good boy and girl's music collection.

-Aaron

Go Kart Go

The Ninth Floor

PopSmear Records

Pop Smear Magazine was a crazy bunch who did things like give away a vacation to the set of a porno movie. The mag may be gone, but they are still releasing some exemplary albums. This San Francisco group plays heavy guitar-fueled upbeat pop music. "Now I'm Gone" starts the

emotional intensity that doesn't let up with "I never thought you could do what you did," but also "I'm on the brink of a breakthrough/away from you." The emotional stakes are nothing less on these songs. Another positively insane thing Pop Smear did was fight music piracy to the punch by offering the album as a free download at popsmearecords.com or gokartgo.com. Not sold in stores, as they say.

-Stakerized!

Gong

Absolutely The Best Of

Evel Records

Turn back the dials of your trip-o-meters and you'll find England's Gong in the upper echelon of psychedelia situated chronologically, geographically, and perhaps stylistically between California's Mothers of Invention and Germany's Faust. All are known for their melding of influences, grabbing some funk backbeats, dabbling in free jazz, and hefty doses of witty humor. You can apply these all to Gong's sound except for their sheets of music are dipped in a little more of the electric Kool Aid. Their fun free form nature is reflected in some of the song titles like "Flying Teapot" and "The Pot Head Pixies." This is a good starting point for the uninitiated.

-Davey Parrish

Hellvis

How White...Is Your Trash?

Hillbilly Beatbox Music

Yehaw! Greasy Motor punk for all of those misfits who like a lot of attitude in their noise. These guys know how to rock n' roll like there's no tomorrow. Three piece made up of some of the finest trash from Ohio. Lead vocalist sounds like he was raised in a smoky bar with too many cigars and whiskey that has roughed up his voice box. While the bass player has a fixation with fireworks, and the drummer never tires of playing fast and furious. How white is your trash? E-mail at greasycore@aol.com and beg for a copy of this kick ass rock fest.

-Kevlar7

Kniefel

The Name That Rings a Bell That Drowns Out Your Voice.

In Music We Trust

What kind of band has the cojones to name themselves after Evel, more than OJ or the Six Million Dollar Man the hero of my generation? Well, this may not be a combo that plays daredevil metal or punk at blinding speed, but these Aussies crank out some expertly tuneful pop. Enough to have opened for Buffalo Tom, Teenage Fanclub, Luna, the Posies, and served as both warm-up and back-up band for Ken Stringfellow. This may not be death-defying, in fact some of the songs are a bit too controlled, emotions held too much in check, but that's part of the musical balancing act.

-Stakerized!

Locale a.m.

The Sounds of Spring

PopSmear Records

Wow, a formula not tried yet: pop-punk with rap-metal. These goofs are proud perpetrators and obviously hypo-toting members of B.A.Y.R.S. That's Bay Area Youth Rock Scene for those of y'all who

ain't been made their bitches yet. They come highly recommended if you like Zebrahead, Beck or Sum 41. Of course, if you like that shit it's recommended you set down the pipe and seek professional help pulling yer head outta yer ass, nephew! Hang it up, fellas. In the immortal words of the Dayglo Abortions: "You're here today - but you'll be guano tomorrow." The disc art doesn't even make for a decent coaster. Skip it. PopSmearRecords.com

-Shame Shady

Lopez

Self titled

Infect Records

Not to be confused with that fat assed bitch J-Lo, Lopez blasts out songs about "White Trash Tough Guys" and "Ass Pennies." I want to know what they put in the water up there, cause the Northwest has been producing some of the hardest, loudest, trashiest rock heard in some time. The best part is they sound nothing like MC5 or The Stooges! In fact they sound a lot like Zeke and a handful of other alcohol fueled northwest bands. This is an album made by drunks for drunks, nuff said.

-Ricky Stink

Mates of State

Our Constant Concern

Polyvinyl

With groups like the White Stripes and C Average burning up the indie charts, the two person drummer/guitarist format is the new hip lineup. Where the Stripes use the spaciousness of the sound to build up Zep-like classic rock formulae and C Average acted like a metal power trio sans bassist, Kori Gardner and Jason Hammel create entrancing vocal harmonies, unique percussion arrangements and poppy melodicism to explore a completely different side of the form. Their emotive singing to each other adds emotional resonance to every song. The Mates bring their concern to Kilby Court April 10.

-Stakerized!

Millencolin

Home From Home

Epitaph

I don't like Millencolin. They're poppy, they're quirky, and just plain boring to me. They are, however, rather honest and straightforward in their music, which makes them slightly better than all the other crap-ass bands that fall into the despicable category of "pop punk." They're not the whiny-ass rich kids that sing about the heartache of the prom queen not liking them. They're even dorkier than that, which puts them in the no-man's land between preppy nerd and total outcast. They're not from suburbia, but they weren't antagonized enough to become completely pissed at society. Pity. This, however, leads to some semi-interesting material; a lot of it bluntly autobiographical. They even have a song protesting America's involvement in Afghanistan, which isn't something you'd find on every sissy boy record that you pick up.

-Internate

Miigthy Flashlight

Self-titled

Jade Tree

"When Miigthy Flashlight left our planet

for yours, many years ago, we were worried that he would provide a disastrous interruption to the cultural evolution of earth," reads this CD's liner notes. But no worries, the Miigthy F, going by his earth name of Mike Fellows, seems to fit in just fine here. Acoustic guitar accompanied with his voice or sometimes some spare piano sounds like some of the most down-to-earth music I've heard in a long time. "Several Water Cannons," "Vehicular Dome," and "Ventilating Zephyrs" have some downright weird lyrics, but who pays attention to that anymore? The bluesy notes thrown in every once in a while give this an early seventies quality, kind of like some Led Zeppelin acoustic numbers. With vintage photos from someone's childhood it appears that the 70's weren't much different elsewhere in the galaxy. He shined his 'Light on Kilby Court March 23.

-Stakerized!

Nekromantix

Return of the Loving Dead

Helicat Records

This Danish psychobilly band wants to make sure that all their listeners are afraid. Afraid of anything that is featured in old B-movie horror films or walks the street on Halloween. Or maybe they just want everyone to fall in love with all those Goblin and Ghoulis. Just take one look at their pompadours and that stand-up coffin bass, the average listener should get the clue that this different tongue-in-cheek spook filled non-gothic psychobilly. Songs about killing Cheerleaders, Rubbermonks & Leathermen, and Haunted Cathouses will make any Greaser on the block happy for months.

-Kevlar7

NOFX / Rancid

BYO Split Series Vol. III

BYO Records

Pure entertainment. Whoever thought of the original idea of taking two bands and letting them record versions of the others songs deserves a shot of whiskey. Jade Tree has been releasing some kick ass splits that capitalize on this novel idea. So, BYO records decides to up the ante by taking two snotty punk bands and letting them go to town on each others songs. Can't say that I'm a huge fan of NOFX, but to hear them doing Rancid songs is worthy of respect and continual spins in the player. Rancid makes the NOFX songs jump with energy and fire. A worthy split to add to any avid music lover's collection.

-Kevlar7

Pilot To Gunner

Games At High Speeds

Gern Blandsten Records

Take all the best elements from bands on the Desoto and Dischord Records roster, mix them together and you have the makings of one of the best new indie bands of this year. Without sounding like a blatant copy of those bands, Pilot To Gunner come off sounding fresh and very energetic. Absolutely, stunning how this band's mathematical progressions dip and soar with numbing effect on the senses, while the lead vocalist sings with so much gusto, that it puts this record over the top in pure creative genius. I have let this disc take up permanent residence in my CD player, overwhelmed by the masterpiece of this recording.

Prevent Falls

A Newer More Shattered You

Equal Vision Records

This band plays guitars like they mean it. These musicians must have degrees in mathematics and jazz, because each individual song that these guys produce changes with a ton of progressions. Although, their lead vocalist borders really close to kiddy punk and emo, (like MxPx, New Found Glory, and Dashboard), his high schoolish lyrics are pulverized by the amazing thunder that these guys invoke. Something about Equal Vision bands sets them apart from all the stereotypical emo and hardcore bands, and that is talent and solid song writing. And Prevent Falls is dripping with it, pure hardcore genius.

-Kevlar7

Punkzilla

The Compilation

Nitro Records

What good is a Nitro compilation without The Offspring on it? If you love your MTV and do 90% of your shopping at the mall, this disk is a must have. Take out the two songs by Guttermouth and the disk might have a fighting chance at being ok, but no dice. Rounding out the rest of the album is punk heavyweights A.F.I., Ensign, The Vandals and The Damned making a radio friendly punk album that your parents won't throw in the garbage. Being a punk compilation, don't pay more than five dollars, unless you're a mall punk, then drop \$16.99.

-Ricky Stink

Rise Against

The Unraveling

Fat Wreck Chords

Rise Against came from the ashes of 88 Fingers Louie. Hardcore punk with obvious (but not in a copycat way) influence from Black Flag. Most parts are easy to sing/scream/chant along to. This is one of those CDs that makes you want to see them live.

-Matt Bruce

The Shins

Oh Inverted World

Sub Pop

In a world in which it's harder and harder to achieve indie cred, about the worst thing you can be called is a sell-out. The Shins risked that with the opening loop of "New Slang" being used for a McDonald's ad about baby's first French fry. But don't tell me you wouldn't jump at the chance. The music on this CD that topped many Best of 2001 lists is such finely crafted British-influenced pop that they could seemingly charm you into forgiving them if they wrote an anthem for Bill Gates. They're from about the least likely locale, Albuquerque. Get ready to have your world inverted April 16 at Kilby Court.

-Stakerized!

Skin Yard

Start At The Top

C/Z Records

A collection of rare B-Sides and long out of print outtakes and singles, Start At The Top, assembles another look at a band that was virtually overlooked as one of the first wave of Seattle bands that influenced the huge amount of Seattle bands. Skin Yard blended not only grungy guitars

and loud feedback, but vocals that were somewhere between David Bowie and Peter Murphy, giving the music beauty mixed with its dark power. This disc is a limited edition and each one is numbered, to give the owners a special piece of musical history.

-Kevlar7

Slaughter & the Dogs

Beware Of...

TKO Records

These Brit-Pop Punk Rawk throwbacks supposedly used to open for the Sex Pistols back in 1976. Now, if you're asking me, the most incredible thing about this claim is the fact that all of them somehow survived for damn near 30 years without overdosing or committing suicide! This thing definitely ain't gonna be blowin' no speakers but it is an interesting peek into the bygone daze of yore. This new plastic starts off kinda weak with a Ramones-meets-the Bay City Rollers dance track that will nonetheless have you wanting to shake your candy ass around the kitchen. From cynically optimistic tributes to the working-class ("Welcome to Our Town," "Anthem for the Kids") to elementary social commentaries posing as glam-ragers ("Hell in New York," "Car Thief," "Schizophrenic") these sods undeniably do it their way. Droppin' lines such as 'tenner', 'guttled & plissed', 'shopping out' and 'fish & chips we refrain', you can tell these wankers hail from England because they can barely speak English!

-Shame Shady

Speedbuggy U.S.A.

Round Up EP

Cargo Music Records

On the verge of being one of the best in today's cowpunk scene, Speedbuggy's last full length, *Cowboys and Aliens* was a burst of pure musical adrenaline that showcased honky-tonk blended and mixed around songs that rocked out. Greasers

got excited by the difference of styles and melodies that make could switch between. On their new EP, *Speedbuggy* takes to the backcountry by writing six country western tracks that takes a break from the cowpunk and showcases the band's knack for writing real songs that would make Hank Williams and Johnny Cash proud.

-Kevlar7

SushiRobo

Drawings and Garbage Structures

Pattern 25 Records

Yo, fuzz-flaps, recognize game when it's in yer face! Allow me to introduce the hottest new genre buzzwords (with an emphasis on the buzz): Can you say "acid-pop"? How about "bubblegrunge"? This debut from these Seattle trippers is a refreshingly intoxicating mish mash of Pink Floyd-esque psychedelia and 70's stadium rock tossed in with copious spurts of lo-fi electronic obfuscation. I like this disc because it makes me feel high even when I ain't. Whenever that is, www.pattern25.com

-Shame Shady

Tomahawk

Self-Titled

Ipecac

Pictures have been painted of Mike Patton - the eclectic leader of this, his newest project, on his very own record label (Ipecac Records) - pictures titled such as genius, visionary, et. al. He has yet, however, outside of Faith No More briefly, to achieve real stardom, along the lines of any of the MTV pop-up dolls that one sees from time to time. This album will probably not change that; if anything, it will render him as even more obscure than he already is in regards to the limelight of the mainstream. The songs on the album range from the good, "101 North," "Honeymoon," to the very good, "God Hates A Coward," "Sir, Yes, Sir,"

"Laredo," to the very odd, "Narcosis," "Malocchio" and the rest of the album. All the elements of standard Patton: screaming, whispering, growling vocals, as well as musical - mostly alt-metal - elements of his prior projects (Mr. Bungle, Fantomas). In addition to that of his latest batch of luminaries (Jesus Lizard, Helmet, Melvins) are here, present and accounted for. If you have to say it sounds like something, and some do, it is closest to the last FNM record.

-Evocator@gmail.com

U Joint

Let's Get Deep

Veto Records

Everybody says they know how to rock out, but how many really do? Minneapolis' U Joint comes from the town that produced the Replacements, and any band that claims that outfit as well as Dinosaur Jr., Minutemen, GBV, Sinatra, Zappa and last but not least David Hasselhoff(!) for influences has got to have something going for them. They start off with the cleverly titled "Out Through the In Door," which sets the tone with mid-tempo, driving beat with somewhat poppy but not too much so melodies, and just the right amount of distortion on the guitars. The "Deep" in the title is a nautical motif, as in getting down, ocean bottom, rock-'n'-roll variant. In "Secondhand Shirt," they sing "Hey, do you like Bob Mould? I know you know I know you know I know you feel old," but they make it feel brand new.

-Stakerized!

V/A Compilation

Beast of British

Deck Cheese Records

The British are coming!...to remind us that the SoCal bubble-punk sound is not punk but a hideous misrepresentation being perpetrated against the masses by corporate pluggies. This is 20 tracks running the gamut from emo to ska to hardcore/punk,

with 10 outta 20 being standouts! Kicking-off with a joint by Travis Cut, who sound like Britain's own Bad Religion, it quickly wanders off into the stink. Until, that is, you hit track #6 "How Do You Sleep?" by ska-core anarchos, The Foamers. It just keeps getting better with offerings from classic oldschool hardcore heads, the Varukers-hardcore thrashers, Spine-raging oldschool punk-fuggin'-rockers, Sick On the Bus-heavy ska-killers, Mouthwash-legendary oil bristle-core from UK Subs, Scuttle, Berscooter, Dog Toffee, Engage and more. This is a must for every American. This will blow yer fuckin' speakers and yer puny little mind, buster. deckcheese@hotmail.com

-Shame Shady

Various Artists

Desert Sessions 7 & 8

Rekord Rekords

The more astute among you out there have noticed that the music reviews in this fine periodical tend to run between 150 - 200 words. It is a vexing dilemma to try to attach words to something that is virtually indescribable, particularly in that short amount of verbiage. In point of fact, I have wasted over a third of those words telling you about the problem. Still, what to do? I could perhaps point out that rarely is a side project - this particular one of Jonathan Homme of QOTSA - better than the leader's primary band, as it is here. I could tell you about the insanely perfect songs with an almost unreal quality to them that the 39 minutes of this disc represents. I could tell you to close your eyes and imagine the following: Arabian/Indian guitars, snatches of various conversations, clever, dreamy vocals, and a breaking piano all pitched into a blender, then hypnotically folded and manipulated. I will, however, do none of that. I will simply leave you with the thought that you are a damn fool if you do not find yourself racing to get your hands on this disc.

-Evocator@gmail.com

DVD Reviews by Randy Harward

Poster Children

Zero Stars

Champaign International Pictures

As per Poster Children recordings, this DVD - part concert, part comedic chronicle of band life - is DIY. And, as usual, the band did a damn fine job. Zero Stars (the title lifted from the song of the same name) is a damn fine release, illuminating Poster Children's humor (dig the merch table scene and the part where the band goes to a fan's home. They're probably scripted, but funny just the same) and talent. My only complaint/caveat is the

sound on the live performances fucked with my TV's speakers. If you buy this - and you should - make sure you run the audio through your stereo, turning the TV's volume to zero so you don't blow the speakers.

Extras: "Strange Attractors" (live), "This Town Needs A Fire" video, commentary, and out takes.



PBS (Punk Broadcasting System)

Pokerface Films/Coldfront Records/MVD

Viewing this collection of 22 videos from 22 punk bands (including, but not limited to, the Vandals, Gob, AFI, All Systems Go, Snapcase, Dwarves, MxPx, Refused, (International) Noise Conspiracy and Flogging Molly), one is struck by how punk rock has become a blanket term for so many different styles of music. Might as well go back to calling it all "rock." The clips range from goofy ("The Vandals' 'My

Girlfriend's Dead" taken from the film *That Darn Punk!* to smart and spare (INC's "Smash It Up") to kickass performance vids (Flogging Molly's "Likes of You," Snapcase's "Caboose"). There are no extras, but with 22 different clips from 22 different bands, what the fuck else do you want?



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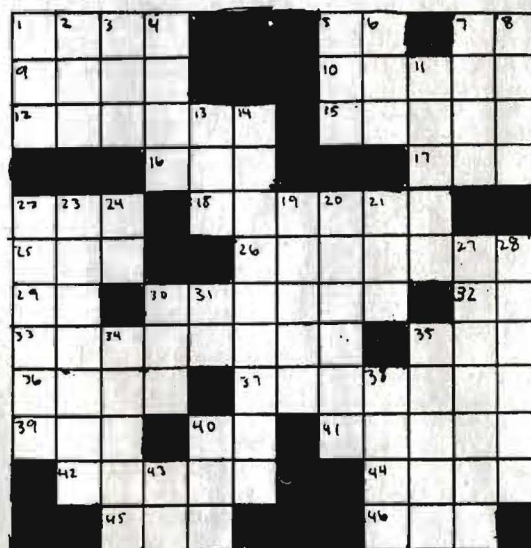


ACROSS

1. Deceased Ramone
5. Spanish "yes"
7. Huh? Hmm? (e.g.)
9. Muppet or saint
10. DJ Shadow side project
12. Old School video game makers
15. Poetic scriptures
16. _____ MacKaye
17. _____ tic tank
18. Old SLC music store
22. Angry or upset
25. Eskimo for black. Tongan for love. My cat's name
26. Rolls around naked
29. Short for rock tit
30. California mayhem
32. Where Bush's daughter belongs
33. Bulimic money-maker
35. George Bush is a horse's _____
36. Dug from the ground
37. Sentient beings
39. National Public Radio (abbr.)
40. Sun god
41. Artist's prop
42. Jim Croce's idea of a bad, bad man
44. Thankful
45. Purposeful package (i.e. first aid)
46. Mend with a thread

SLUGWORD

by Gabe Velez



LOOK FOR THE ANSWERS ON
www.slugmag.com

DOWN

1. SLUG Queen Buchanan
2. Bullfight spectator's cry
3. Sappy form of indie rock
4. Smarter than average bear
5. Lazy version of "what's up?"
6. They'll send you back home
7. MacPherson's mag
8. Sturdy material
11. Hippie breakfast cereal
13. In one, out other
14. Radiohead's original name
19. Sometimes clear, sometimes yellow. Hopefully not bloody
20. Friendly torture
21. Charlotte airport
22. Best pussy in town
23. NYC subway station for East Village
24. Hip Hop "the"
27. Law based on previous judicial decisions
28. Gave lip (not head)
30. Electric guitar inventor Paul
31. The other famous Bundy
34. A name
35. Grocery store street
38. Graffiti artist names
40. Deça
43. Rhode Island initials

DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Friday, April 5

Night Crawlers, Bobby Koch-*Beatniks* (Ogden)
Lenny Dokes-*Bourbon Street*
Erosion-*Burt's*
Insatiable-*Club Creation*
Zach Parrish-*Dead Goat*
Opposable Thumb, Killer Clowns-*Getty's*
Unlucky Boys-*Grant's Lounge* (Sp. Fork)
Michael Winslow-Johnny B's *Provo*
Ahn Trio, Kenji Bunch, Stephen
Koester-Kingsbury Hall
Super Diamond-Liquid Joe's
Downers- *Todd's*
Ego Likeness CD release-*Sanctuary*
Anti Cherrybomb Trashcans, Super
Hero, Mosmellows, Side Dish-
Trolley Square
Mismash-*Urban Lounge*
Rubberneck-Zephyr
Downers-Todd's
Saturday, April 6
Jebu, Fistfull O' Funk-*Beatniks* (Ogden)
Pete Yorn, Elbow-*Bricks*
Nurse Sherry-Burt's
DJ Dave Gibson-*Club Creation*
Georgia Barretto-*Dead Goat*
Die Monster Die-*Getty's*
Michael Winslow-Johnny B's *Provo*
Lawrence Arms-Kilby
Ahn Trio, Kenji Bunch, Stephen
Koester-Kingsbury Hall
Tanglewood-Lazy Moon
The Given-Liquid Joe's
Stefon Harris-Peery's *Egyptian*, Ogden
Vessel-Pop's *Place*
Nova Paradiso-*Port O Call*
King Tree-Rock Bottom
Sore Losers, Sherlock, Badapple-Todd's
Lucky Bum Experimental Film
Tour-*Trasa*
The Kill CD release, the Wolfs-
Urban Lounge
Rubberneck-Zephyr
Sunday, April 7
Lucky Bum Experimental Film Tour-
August Arts (Provo)
Classic Assholes-Bull & Bear
Highball Train-Burt's
Little Sack Dungeons, Sorcerer of
Sound, Mistress Nancy-*Club*
Manhattan
Slightly Stoopid, Royal Bliss-Liquid Joe's
Top Wise-Todd's
Audioflo-Urban Lounge
Monday, April 8
Curtis Strange-Burt's
Insatiable-*Club Creation*
Brent Smith-Cup of Joe
Lil Dave Thompson & Big Love-*Dead Goat*
Stefon Harris Quartet-Gardner Hall
Pink & Brown, Smashy Smashy-Kilby Ct.
DJ Conscience farewell party-*Urban Lounge*
Yellowcard, the Uninformed,
Contingency Plan-XScape
Gladys Patches-Zephyr
Tuesday, April 9
Sonny Rhodes-*Beatniks* (Ogden)
Uptown Hustlers-Big Love

Mindset, Topwise-Burt's
Kaito, The Basement-Kilby Ct.
Supersuckers, Jesse Dayton-Liquid
Joe's
Leo Kottke-Peery's *Egyptian*, Ogden
Sixshot, Still Breaking Hearts-Todd's
Quadraphonic-Urban Lounge
Talib Kwaeli, Blackalicious-Zephyr
Wednesday, April 10
Pagan Dead-Burt's
King Tree-Dead Goat
Sons of Nothing-*Getty's*
Mates of State, Currituck County,
Redd Tape-Kilby
Fade-Liquid Joe's
Dulce Sky, Weber River Band-Peery's
Egyptian, Ogden
Puddle of Mudd, 30 Seconds to Mars-Saltair
Second Skin, Violet Run-Sanctuary
Optimist Prime, Suek-Urban Lounge
Spiritualized, BRMC-XScape
Thursday, April 11
Bluegrass Banjos of Death, Caol Lila-Burt's
Shannon Lee-Dead Goat
X-Tra Ultra-*Getty's*
Third Wind-Harry O's
Urban Legends, Chubby Bunny-Kilby Ct.
Hate Crimes Activist Judy Shepard-
Kingsbury Hall
Cancer, Lil' Man, Inersha-Lazy Moon
Supersofar, Maladjusted-Urban Lounge
Solomon Grundy-Zephyr
Friday, April 12
Highball Train-*Beatniks* (Ogden)
Unlucky Boys, Chrome Molly-Burt's
Uptown Hustlers-Dead Goat
Kid Rock-E Center
Jesus Rides a Risksha, Bohemia-*Getty's*
Purdymouth-Lazy Moon
Mad Verb-Liquid Joe's
Bill Miller-Peery's *Egyptian*, Ogden
Jerry Bones-Old Bottling House
SLUG Localized: Triggerlocks, True
Grit, Rodeo Boys-Urban Lounge
Bill Staines-UofU
Ultimate Fakebook, Plus Ones,
Duvall-XScape
Bastard Sons of Johnny Cash-Zephyr
Saturday, April 13
Blues Alibi-ABGs *Provo*
Triggerlocks-*Beatniks* (Ogden)
SLUG Games Meltdown-Brighton
Woolf-Bell Band-Dead Goat
Kettlefish-*Getty's*
Crashers, Day Two, ECO-Kilby
Quadraphonics-Lazy Moon
Quadraphonic-Port O'Call
Opposable Thumb, Misconception-
Rock Bottom
Symbiont, Assemblage 23, Noxious
Emotion-Sanctuary
Erosion-Todd's
White City Rockers-Urban Lounge
The Church-Zephyr
Sunday, April 14
The Stove-Bull & Bear
Highball Train-Burt's
Heresy: Big Hair Contest, Tragic
Black, DJ Delilah, Evil K-Club
Manhattan

Audioflo-Urban Lounge
Face to Face-XScape
Monday, April 15
Write a letter telling the IRS
where they can "file it"
Jeraldine-Burt's
Roger "Hurricane" Wilson-Dead Goat
And You Will Know Us By the Trail
of Dead, Bobby Conn, Form of
Rocket, Red Bennies-Kilby
Jane Monheit-Sheraton
Tuesday, April 16
Dave Thompson-*Beatniks* (Ogden)
Phat Lady-Burt's
Harry Lee & Back Alley Blues Band-
Dead Goat
The Shins, Fruit Bats, Busy
Signals-Kilby Ct.
Ordinary K-Lazy Moon
Eclectic Roots-Liquid Joe's
The Basement, Badapple, The Item-Todd's
Alchemy, Starmy, Chrome Mollie-
Urban Lounge
Cannibal Corpse, Dark Funeral,
Incantation, Pissing Razors-XScape
Robert Walter's 20th Congress, OM
Trio-Zephyr
Wednesday, April 17
Charity's Birthday-Burt's
Trouser Trout-Dead Goat
King Tree, Ghostown-*Getty's*
Lowdown-Liquid Joe's
Ready Steady Go!-Urban Lounge
Thursday, April 18
Seven Inch Slump-Burt's
Thunderfist, Erosion-Dead Goat
Seed, Bohemia-*Getty's*
Ladybug Transistor-Kilby
Rinde Eckert's "An Idiot Divine"-
Kingsbury Hall
Doublewide, Three Deuces-Liquid
Joe's
Student Art Show-UofU Fine Arts
Koteba, Djunya-Urban Lounge
Custom-XScape
Jacob Fred Jazz Odyssey-Zephyr
Friday, April 19
2&Half White Guys-ABGs *Provo*
Tanglewood-*Beatniks* (Ogden)
Seothy's Birthday-Burt's
Jacob Fred Jazz Odyssey, Jaka-Club
Creation, Park City
Fear of Rejection-Crusers
Brothers of the Baladi-Dead Goat
K1-2B, Flatline Syndicate-*Getty's*
Xiu Xiu, Hella-Kilby
Rinde Eckert's "An Idiot Divine"-
Kingsbury Hall
Cryptobiotic, Liquid Friction-Lazy Moon
The Stove-Urban Lounge
Reverend Horton Heat, Nashville
Pussy, Tiger Army-XScape
Disco Drippers-Zephyr
Saturday, April 20
Tanglewood-*Beatniks* (Ogden)
Daughters of the Nile, Die Monster Die-
Burts
Fear of Rejection-Crusers

Stacy Board-Dead Goat
March for Peace-Downtown
Library/Washington Square
Driven, Metal Tears, Aerial: ALS
benefit-Fairpark
Liquid Friction, Vell-Kro,
Cryptobiotic-*Getty's*
Wolf Colonel, Chubby Bunny, V-
Vast-Kilby
Jaka-Lazy Moon
The Given-Liquid Joe's
Blue Collar Line, Still Breaking Hearts-
Todd's
Harvey Reid-UofU
Jamen Brooks, Gerald Music-Urban
Lounge
Topwise, Mindset-YaBut's
The Stove-Zanzibar
Disco Drippers-Zephyr
Sunday, April 21
Highball Train-Burt's
Noise, Unit 187, DJ Tachyon-Club
Manhattan
World Inferno Friendship Society,
Fairlanes, Gentry Densley-Kilby
Pluton Svea, Uprise, Youngblood-
Macchu Picchu
Jacob Fred Jazz Odyssey-Mystic Hot
Springs
Daughters of the Nile-Sanctuary
King Tree, Electric Roots-Todd's
Audioflo-Urban Lounge
Martin Sexton-Zephyr
Monday, April 22
Curtis Strange-Burt's
Guitar Shorty-Dead Goat
Earth Day: the Stove-UofU
Of Montreal, Marshmellow Coast-
Kilby
Firewater, Big Lazy-Liquid Joe's
Teen Tragedies, Parallax, Bread &
Water, Garuda-Suite 13 (Lindon)
Corleones, Hospital Food-Todd's
Tuesday, April 23
Guitar Shorty-*Beatniks* (Ogden)
Bug Burn-Burt's
Uptown Hustlers-Dead Goat
Vaz, the Forces, Backwards Moses-
Kilby Ct.
Extra-Ultra-Lazy Moon
Tenacious D-Saltair
Corleones, Hospital Food-Todd's
Tanglewood-Urban Lounge
Beta Band-XScape
Cubanismo, Quetzal-Zephyr
Alchemy, Form of Rocket-Todd's
Wednesday, April 24
Flutus, Thunderfist-Burt's
Up Yer Sleeve-Dead Goat
Dagan-*Getty's*
Quadraphonic, Wendell-Ensley Group-
Urban Lounge
Thursday, April 25
Cruisiliner Ventilators-Dead Goat
Harry Connick Jr.-Delta Ctr
Vertical Skinni-*Getty's*
Pedro the Lion-Kilby
Grooveberry Jam-Urban Lounge

Derek Trucks-Zephyr
Friday, April 26
 Amnesty Intl Benefit-Beatniks (Ogden)
 Lee Rocker-Dead Goat
 Alvin Youngblood Hart-Eccles Ctr, Logan
 Critical Mass Bike Ride-5 pm@Gallivan Ctr
 K1-2B-Getty's
 Flesh Peddler, Thunderfist-Grant's
 Lounge (Sp. Fork)
 Edith Frost, Gerald Music-Kilby
 Disco Drippers-Liquid Joe's
 Captured By Robots, Wolfs, Red
 Bennies-Urban Lounge
 EchoBrain-XScape
Saturday, April 27
 Alvin Youngblood Hart-Beatniks (Ogden)
 Captured By Robots-Burt's
 Lee Rocker-Dead Goat
 My Friend Moses-Getty's
 13th Ave. Band-Hog Wallow
 Form of Rocket CD release-Kilby Ct.
 Disco Drippers-Liquid Joe's
 Red Grammar-Peery's Egyptian, Ogden
 EA Sports Supercross-Rice-Eccles
 Alchemy, Form of Rocket-Todd's
 Kettlefish-Urban Lounge
 Mest, Riddlin Kids-XScape
 Michelle Shocked-Zephyr
Sunday, April 28
 Highball Train-Burt's
 Fetish Night: DJ Drown, Wookie, Ian
 Fford-Club Manhattan
 Hot Hot Heat-Kilby
 Little River Band-The Ritz
 Audioflo-Urban Lounge
Monday, April 29
 Curtis Strange-Burt's
 Greg Piccolo, Heavy Juice-Dead Goat

Schatzi, Pop Unknown, Hudson River
 School-Kilby
 Ordinary K-Mystic Hot Springs
Tuesday, April 30
 Greg Piccolo-Beatniks (Ogden)
 The Pavers, Damn Tires-Burt's
 Harry Lee & Back Alley Blues Band-
 Dead Goat
 Rodeo Boys-Todd's
 Royal Bliss-Urban Lounge
 Ordinary K-Zephyr
 Rodeo Boys-Todd's
Wednesday, May 1
 International Workers' Day
 Diana Krall-Abravanel Hall
 Leftover Crack-Kilby
 Dick Dale-Zephyr
Thursday, May 2
 Mosure-Port O Call
Friday, May 3
 Violet Run CD release, Alchemy-Burt's
 Green Day, Blink 182, Jimmy Eat World-
 E Center
 David Copperfield-Kingsbury Hall
 Phat Sidy Smokehouse-Liquid Joe's
 Robert Bradley's Backwater Surprise-
 Zephyr
Saturday, May 4
 Blue Hour, Carissa's Weird-Kilby
 David Copperfield-Kingsbury Hall
 Phat Sidy Smokehouse-Liquid Joe's
 Redd Tape-Todd's
 John Mayall-Zephyr
Sunday, May 5
 David Copperfield-Kingsbury Hall
 Pick up the new SLUG-Anyplace
 Cool!!

04/08
04/10
04/12
04/16
04/18
04/19
04/23
04/26
04/27
04/28
04/29
04/30
05/01

Yellow Card

w/ TBA @ Xscape

Spiritualized

w/ Black Rebel Motorcycle Club @ Xscape

Ultimate Fakebook

w/ The Plus Ones, Duvall @ Xscape

Cannibal Corpse

w/ Dark Funeral, Pissing Razors, Incantation @ Xscape

Custom

(X96 Presents) @ Xscape

Reverend Horton Heat

w/ Nashville Pussy, Tiger Army @ Xscape

The Beta Band

@ Xscape

Echobrain

(Jason Newstead, Dylan Donkin, Brian Sagrafena) @ Xscape

Mest

w/ Dynamite Boy, Riddlin Kids, (X96 Presents) @ Xscape

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(members of Sublime, Long Beach Dub All Stars) @ Xscape

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w/ TBA @ Xscape

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the BASEMENT

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CURRITUCK COUNTY
Red Tape

11- URBAN LEGENDS

Chubby Bunny

13- the Crashers
E.C.O.

and you will know us by the

15- TRAIL OF DEAD

BOBBY CONN

Form of Rocket

Red Bennies

16- the SHINS

FRUIT BATS

BUSY SIGNALS

20- WOLF COLONEL

V-vast

Chubby Bunny

21- WORLD INFERNO

FRIENDSHIP SOCIETY

the FAIRLANES

Gentry Densley

22- OF MONTREAL

MARSHMALLOW COAST

23- VAZ

the Force

Backwards Moses

25- PEDRO the LION

26- EDITH FROST

Gerald Music

27- FORM OF ROCKET

(cd release)

28- HOT HOT HEAT

(sub pop records)

Tolchock Trio

29- POP UNKNOWN

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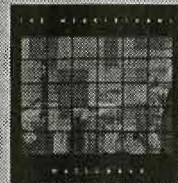
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